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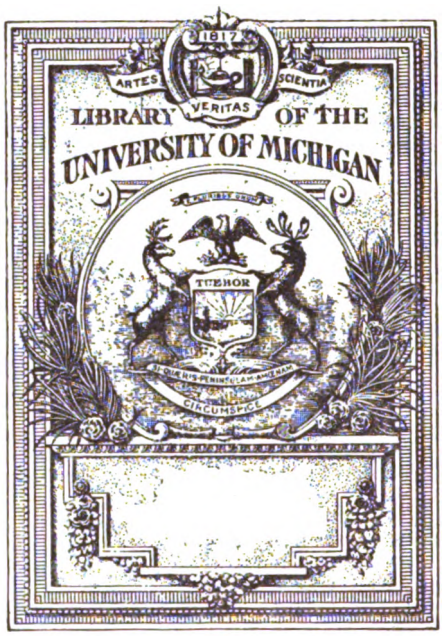

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THE FLEURON

No. VI

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THE FLEURON

A JOURNAL OF TYPOGRAPHY

EDITED BY

STANLEY MORISON

No. VI

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CONTENTS

Acknowledgements xiij

The Work of Rudolf Koch, by Albert Windisch, Frankfurt on Main 1

Geofroy Tory, by A. F. Johnson, London 37

On Decorative Printing in America, by Paul Beaujon, London 69

Decorated Types, by Stanley Morison, London 95

Bernard Naudin, Illustrator, by Luc Benoist, Paris 133

Address by the Citizen Sobry on the types of Gillé, and the Discourse of Berlier before the Council of the Five Hundred in the Year 7 of the Revolution. Edited by Daniel Berkeley Updike, Boston, Mass. 167

Reviews of Books: 185

Reichner, *Die Druckerkunst in den Vereinigten Staaten von N.-A.;* Rodenberg, *Die Deutsche Schriftgiesserei;* Adams, *Passports printed by Benjamin Franklin at his Passy Press;* Reichner, *E. R. Weiss zum Fünfzigsten Geburtstage;* (Mori) *Schriftproben Deutscher Schriftgiessereien;* Schwarz, *Karl Christoph Traugott Tauchnitz;* Beaujon, *The* 1621 *Specimen of Jean Jannon;* Mori, *Die Egenolff-Luthersche Schriftgiesserei in Frankfurt/M;* Biedermann, *Johann Friedrich Unger; Beiträge zur Lebensgeschichte Ungers;* Bauer, *J. G. I. Breitkopf und seine Typographische Sammlung;* Wetzig, *Ausgewählte Druckschriften; Handbuch der Schriftarten; Spécimen des Lettres Françoises dites Caractères de Civilité des* XV–XVI *Siècles dans la Collection Typographique de J. Enschedé en Zonen;* Morison, *The Alphabet of Damianus Moyllus, circa* 1480;

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Ruppel, *Gutenberg Jahrbuch* (1926, *idem* 1927); Nijhoff, *L'Art Typographique dans les Pays-Bas*, 1500 *à* 1540; Winship, *Gutenberg to Plantin;* Orcutt, *In Quest of the Perfect Book.*

Briefer Notices 207

Reviews of Type Specimens:

(1) *Lutetia italic* designed by J. van Krimpen for MM. Enschedé en Zonen, Haarlem 215

(2) *Weiss roman* designed by E. R. Weiss for the Bauersche Giesserei, Frankfurt on Main 219

(3) *Baskerville roman and italic* recut by the D. Stempel Schriftgiesserei, Frankfurt on Main 220

(4) *Pastonchi roman and italic* designed by Francesco Pastonchi, cut by the Lanston Monotype Corporation, London 227

(5) *New Hellenic* designed by Victor Scholderer, cut by the Lanston Monotype Corporation, London 231

(6) *Meidoorn roman* designed by S. H. de Roos for the Heuvel Press, Hilversum, Holland 231

ILLUSTRATIONS, ETC.

Plates outside the text

Formal Gothic text and dedication in the script of Rudolf Koch (collotype, 2 colours, in édition de luxe only) 1

Pointed Gothic *bâtarde* by Rudolf Koch (collotype, 3 colours, in édition de luxe only) 1

A script tapestry by Rudolph Koch 25

Metal Liturgical Regalia by Rudolf Koch 29

Layout by Mr Bruce Rogers (folded collotype plate, in édition de luxe only) 90

Digitized by Google

Fragments of an original Damasine inscription (*circa* 380) 99

Sixth century copy of original inscription of Pope Damasus 99

Poem of St Damasus celebrating martyrdom of St Agnes
Another (restored) Damasine inscription (from De Rossi, *Roma Sotterranea*) 100–101

Two pages from the Vienna *Psalterium Aureum*, 783–795 102

Title-page from Senault's *Les Rares Escritures*, Paris, 1670 107

Folded page from the *Spécimen* of Gillé fils, Paris, 1808 173

Line blocks in the text

Koch's Wilhelm Klingspor Schrift completed 1927 3

Pages from the *Faber und Schleicher Festschrift* 4, 5

Covers designed for a series of volumes on German cathedrals 6

Plate from *Die Schriftgiesserei im Schattenbild*, Leipzig 11

Pages from the woodcut volume of *Das Blumenbuch* 12, 13

Leipzig Exhibition Poster 14

Cover for Dostojewski, *Ein Russisches Evangelium* 15

Page from the block book, *Weihnachts-Geschichte* 16

Pages from the Offenbach Music Festival Programme 19

A page from Koch's *Gospels* and an alphabet of the type 23

Programme cover by Rudolf Koch 28

Metal cut (for a poster) by Rudolf Koch 32

A plate from Koch's book of scissor-cuts, *Die Schriftgiesserei im Schattenbild* 34

Digitized by Google

The first Tory border, dating from 1524	39
Pages from *Aediloquium* 1530 and *Cebes* 1529	41
G. Bochetel, *Lentree de la Royne*, 1531	43
The first Tory Hours, 1525	47
Hours, printed by Simon Du Bois, 1527	49
G. Bochetel, *Le Sacre de la Royne*, 1531	50
G. Bochetel, *Le Sacre*, 1531	51
Hours, Oliver Mallard, 1542	52
Xenophon, 1531	53
Hours, Colines, 1527	53
Hours, 1529 [1530]	54
Gradual, Troyes, 1521	58
Champ Fleury, the re-issue of, *c.* 1536	60
Title-page designed by Mr T. M. Cleland	71
Decorated title-page by Mr Bruce Rogers	75
Ornamental head and tail pieces, etc., by Mr Bruce Rogers	76
Project for an edition of *Evelina* with decorations by Mr F. Warde	79
Text page from *Paraphs* by Mr W. A. Dwiggins	82
Title-page from Mr Dwiggins' edition of Poe's *Tales*	83
Headbands composed by Mr Dwiggins with his stencils	84
Stencilled ornament by Mr Dwiggins	86
A set of Mr Dwiggins' stencils	87
Design for a change of address notice, by Mr Dwiggins	88

Digitized by Google

Stencil ornaments by Mr Dwiggins 92

Tailpiece 93

White gothic and roman wood-engraved letters (De la Rue's writing book, Paris, 1550 (?)) 104

Shaded roman titling (from Hamon's wood-engraved writing book, Paris, 1561) 105

Decorated capitals from Beaugrand's writing book, Paris, 1604 106

The first known English decorated letter (Grover, *c.* 1690) 110

(First?) French decorated type (from Blageart's *La Devineresse*, Paris, 1680) 112

Fournier's decorated founts (from the *Manuel Typographique*, 1764) 113

Decorated letters in French provincial typefounding (from specimen book of Perrenot et Fils, Avignon, 1784) 114

A collection of letters cut for the Enschedé Foundry 116

Shadowed letter from the specimen of William Caslon IV (The Salisbury Square Foundry, 1784) 117

Decorated letters from the specimen of Gillé fils, Paris, 1808. 120, 121

Decorated letters from the foundry of Pierre Didot l'Aîné (now in the possession of the Enschedé Foundry) 122

Modern open and decorated letters 124, 126

Decorated letters by Frl. Anna Simons cut on wood for the Bremer Presse, Munich 127

Decorated letters cut at the University Press, Cambridge, upon the face of existing founts 128

A page from Gustave Geffroy's *L'Apprentie* (Paris, 1920), illustrated by Bernard Naudin 135

Digitized by Google

Opening pages from Diderot, *Le Neveu de Rameau* (Paris, 1922) 137

A poster (reduced) by Naudin. Design cut on wood by G. Aubert (Paris, Helleu, 1918) 139

A page from J. K. Huysmans' *Marthe* (Paris, 1920), illustrated by Bernard Naudin 140

TYPOGRAPHICAL INSETS, ETC.

Consolation à M. du Périer, gentilhomme d'Aix en Provence, sur la mort de sa fille; par Messire François de Malherbe, gentilhomme ordinaire de la Chambre du Roy (8 pp. 8vo), composed in the Lutetia italic designed by J. van Krimpen and printed in the office of Joh. Enschedé en Zonen, Haarlem 217

Six Eighteenth-century Bergerettes with metrical translations by Paul Beaujon (12 pp. 16mo), composed in the new roman of E. R. Weiss and printed in the Hausdruckerei of the Bauersche Giesserei, Frankfurt on Main *Tipped on at page* 221

In the édition de luxe the title-page carries a vignette engraved on wood by Eric Ravilious

De Compensatione Rerum, prize composition for the Chancellor's Latin Prose in the University of Oxford, 1927, by W. H. Shewring (8 pp. cr. 4to), composed in Messrs Stempel's Baskerville and printed in the office of the D. Stempel Schriftgiesserei, Frankfurt on Main 225

In the édition de luxe the title-page has a copper plate vignette by David Jones

The Maze by Sylvia Townsend Warner (16 pp. 8vo), composed in the roman and italic of Francesco Pastonchi cut by the Lanston Monotype Corporation, London, and printed at the University Press, Cambridge 229

In the édition de luxe there is a frontispiece and a title-page vignette reproduced in colour collotype from the designs of Ceri G. Richards

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The Piping Fisherman. A Fable by Aesop newly turned from the Greek by W. H. Shewring (8 pp. 16mo). The Greek composed in the New Hellenic designed by Victor Scholderer cut by the Lanston Monotype Corporation, the translation printed in Polifilo roman. Printed at the University Press, Cambridge 230

In the édition de luxe the text is illustrated with a design engraved on copper by David Jones

The *Georgica* of Virgil (opening lines), 2 pp. 4to, printed in the Meidoorn roman designed by S. H. de Roos and printed at the Heuvel Press, Hilversum, Holland 233

BROADSIDES

Lutetia, bound in at page 214

Weiss 218

Baskerville 222

In addition there is an 8 page specimen of *Naudin* numbered in with the text at page 145

The colour collotype inserted with the Ganymed advertisement reproduces in the size of the original, the title-page to Albert Dürer's work on Fortifications (Nuremberg, 1527). The large shield represents the bearings of Ferdinand I, King of Hungary and Bohemia, to whom the artist-author dedicated this book. On the inescutcheon are the arms of Austria, Burgundy and Spain and there is over all a second inescutcheon with the eagle of Tirol and the lion of Flanders.

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ACKNOWLEDGEMENTS

The editor's grateful thanks are due to a large number of friends for assistance in the production of this issue of *The Fleuron*. To name first the type founders: Dr Karl Klingspor has presented ten pages of illustrations to the article on Rudolf Koch; Monsieur Charles Peignot has composed and printed a handsome specimen of the Naudin types; the famous Frankfurt houses of Bauer and Stempel have contributed a specimen of their Weiss and Baskerville types respectively; Messrs Enschedé of Haarlem have presented a charming specimen of their Lutetia italic arranged by Mr van Krimpen, who designed the type; the Lanston Monotype Corporation, London have made prints of their Pastonchi roman and italic and New Hellenic types. In this connexion it should be pointed out that the founders named have accepted for printing material of literary interest, and that generally these texts are the copyright of *The Fleuron*. Acknowledgements are made to Miss Warner for allowing her story, *The Maze*, to make its original appearance in type-specimen form; to Mr Beaujon for permitting Messrs Bauer the use of his translations for their Weiss specimen; and to Mr Shewring for his English paraphrase of *The Piping Fisherman*. Thanks are also due to Mr S. H. de Roos for the hand-printed specimen of his Meidoorn type and to the Ganymed Graphische Anstalt, Berlin, who agreed to reproduce as an advertisement the editor's choice of the title-page from an illuminated copy of Albert Dürer's *Etliche underricht zu befestigung der Stett* (Nuremberg, 1527).

Finally, apologies are offered to subscribers for the delay in publication of this, the sixth number of *The Fleuron*. The first of the seven numbers it was planned to issue appeared in 1923 under the editorship of Mr Oliver Simon, who was also responsible for the three further numbers issued during the succeeding two years, *i.e.* a volume every nine months. This is a feat which the present incumbent of the editorial chair admires to the full but finds it impossible to repeat. He has hopes, however, of producing the seventh and final number in the winter of the present year.

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THE WORK OF RUDOLF KOCH

by

ALBERT WINDISCH

From Dürer and Holbein, from Menzel to Slevogt, all German painters of renown have been essentially great draughtsmen. In using the pen, at any rate, they have been more impressive, expressing themselves with greater intensity and bringing out their national traits more forcibly than in painting. Recent exceptions, such as the great wielder of the brush, Lovis Corinth, serve only to prove the rule.

In England, too, in the country which has produced such a highly gifted genius as the draughtsman Aubrey Beardsley, the circumstances are very similar. Here, too, in contrast to the sensuous art of France, graphic talent predominates, and has brought forth its most lovely flowers in the delicate ramifications of book art.

We Germans know how much credit is due to England in the sphere of book art and letter design, and that it was there the movement started, in the 'eighties of the last century (if not, indeed, in some respects even earlier) that was to bring about a reformation in arts and crafts and pave the way for us all.

In 1891, when William Morris founded the Kelmscott Press, showing in its wonderful productions the artistic possibilities of the printed page, Germany was, unhappily, still manufacturing very mediocre books. However, the great moral energy spent by Morris in his efforts to raise the level of quality in all arts and crafts, and the genuinely religious zeal which gave impetus to his work, awakened Germany from slumber, and released dormant forces. Germany also owes gratitude for much inspiration to the Doves Press founded at the end of the nineteenth century by Cobden-Sanderson and Emery Walker, whose aim it was to attain typographical

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perfection while avoiding ornament and illustration in their books, and who, undoubtedly, succeeded.

Germany has, to be sure, by now achieved a book art of her own of which she may be justly proud. Conscious of their responsibility, a great number of book artists and letter designers are at work in connection with the great type foundries and publishers. At the International Exhibition of book art which takes place this year at Leipzig, Germany will be able to prove, in friendly competition with other nations, whether she has, by dint of industry, talent, good taste and energy, gained the right to a place in the front rank.

One of the most important workers and contenders for intellectual and artistic values in book art, letter design, and kindred crafts, is Rudolf Koch of Offenbach am Main, a man of mark, a distinct personality, filled with creative energy and clarity of purpose. During the hard years of his youth he was roughly shaken by adverse circumstances, failures, and bitter experiences; but the last twenty years have brought him a continued train of creditable and brilliant successes, ultimately securing for him a position of signal honour as one of the greatest book artists and letter designers of modern Germany. The best way to become acquainted with this plain but high-souled man is to let him tell his story in his own words. Six years ago, in a special number of the journal *Das Plakat*, he gave the following characteristically simple account of his life:

I was born at Nuremberg on the 20th November, 1876, as the third child and only son of the sculptor, Paul Koch. My father came from Hamburg, my mother from the south of Saxony. In the year I was born they came to Nuremberg. My father had begun life in great poverty, and at the time of my birth he was in the service of the Bavarian Museum of Handicrafts, receiving such a low salary that he was obliged to spend all his leisure hours in doing odd jobs. He was a great worker and, later, proved himself to be a very efficient organiser of exhibitions. He had gained quite a reputation for this kind of work when he died in 1886, aged 41. I was to have had a classical education, but, as it became necessary to economise after my father's death, to shorten the course of my studies I was sent to a grammar school. In 1892 one of my father's former business friends took me as an

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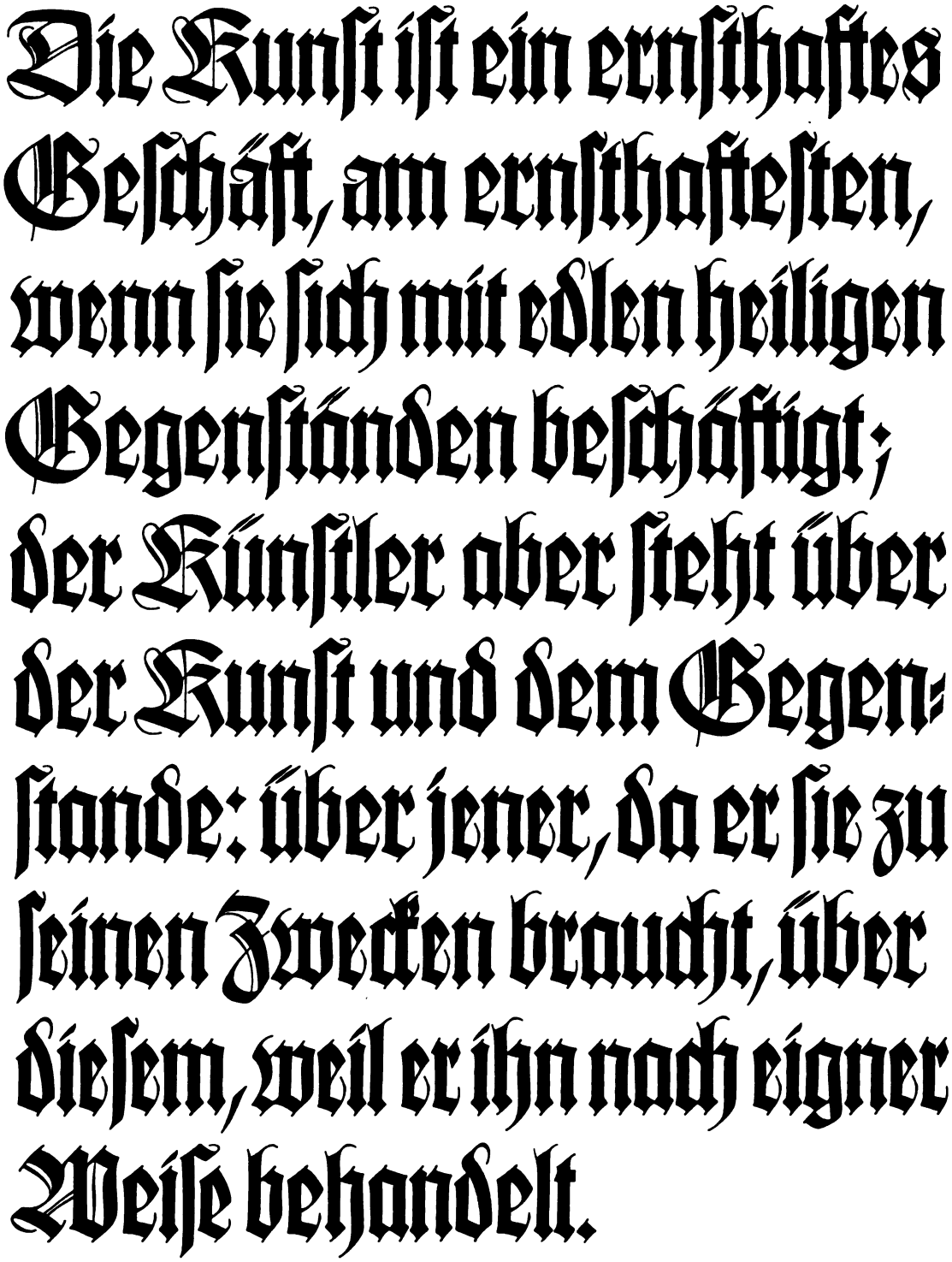

Fig. 1. *The Wilhelm Klingspor Schrift completed* 1927

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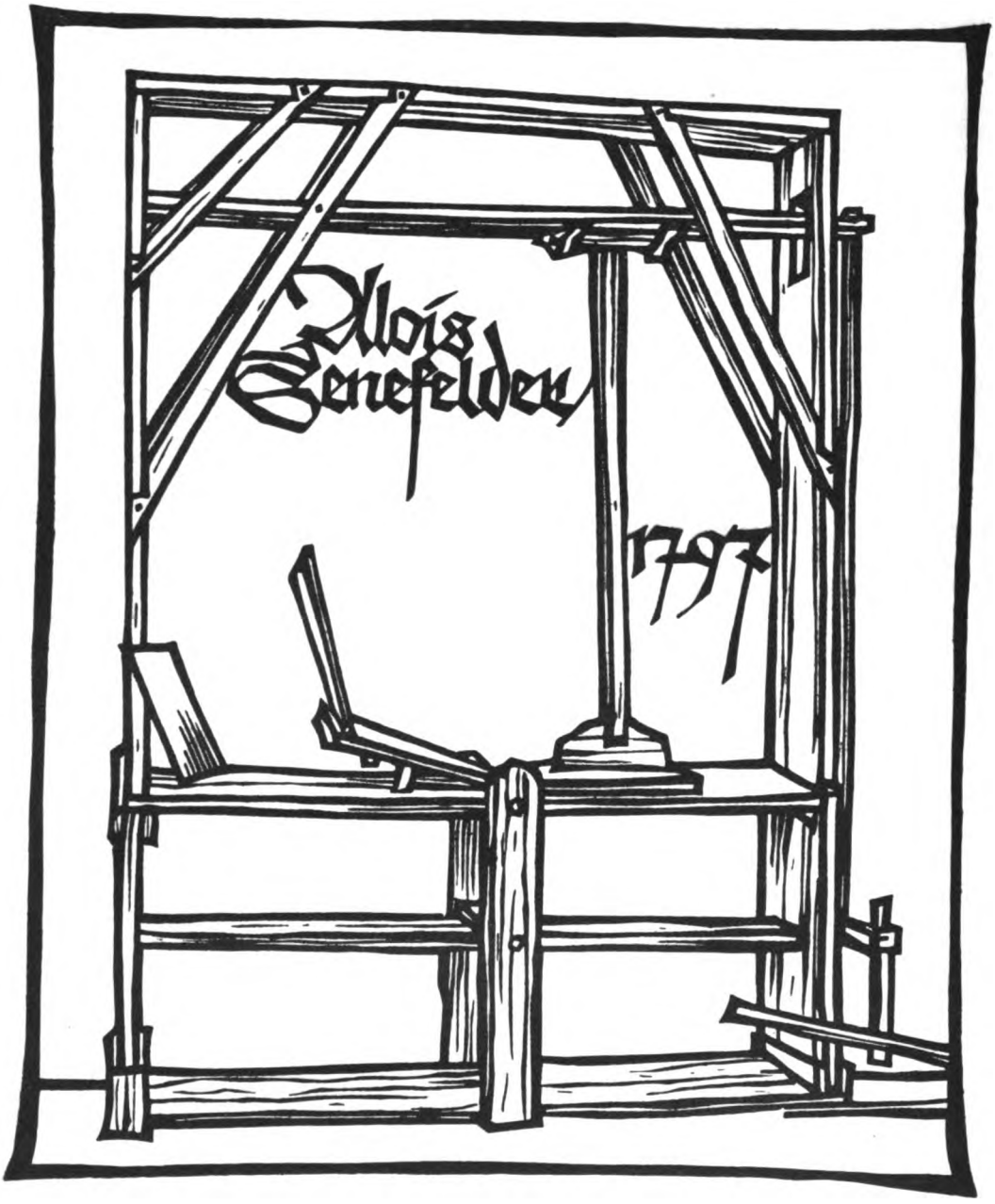

Fig. 2. *From the* Festschrift der Maschinen Fabrik Faber & Schleicher, *A.G.*

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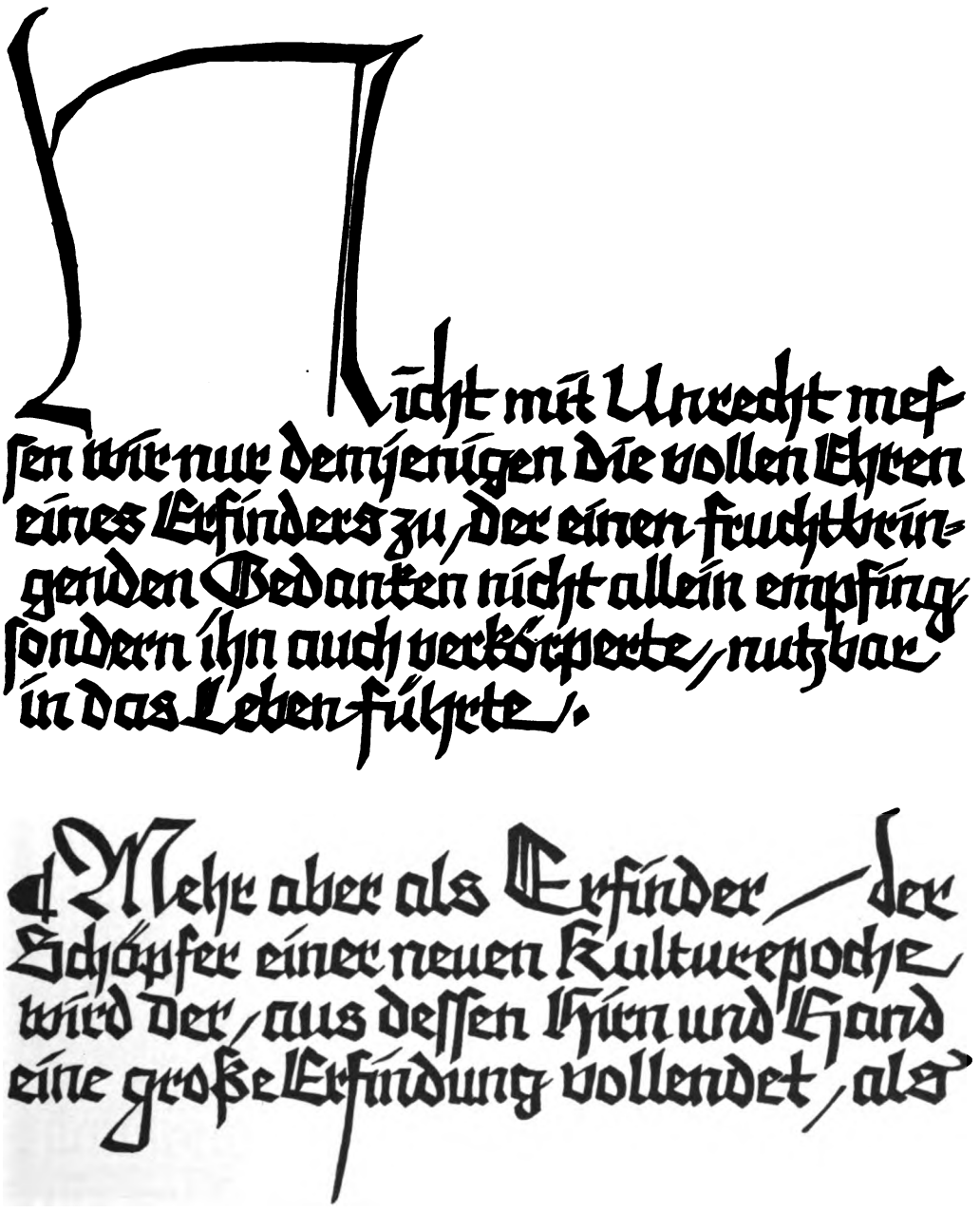

Fig. 3. *Companion page from the* Faber und Schleicher Festschrift

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Fig. 4

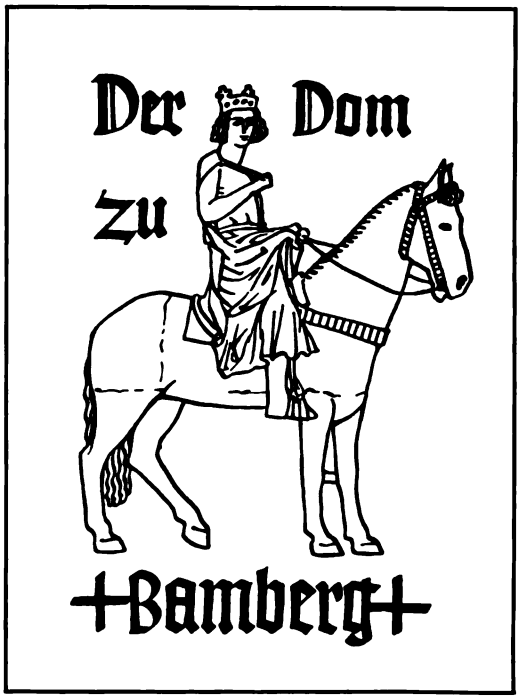

Fig. 5

Fig. 6

Fig. 7

Figs. 4–7. *Covers designed for a series of volumes on German cathedrals (Burg bei Magdeburg, August Hopfer)*

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apprentice into his manufactory of metal goods in Hanau, where I was to learn the handicraft of metal-chasing, though at the same time I was to be allowed to attend the Art School for drawing. With eleven hours' work every day and evening classes of two hours several times a week, the apprentices lived a strictly ruled life. I could only have a holiday at Christmas, when I was allowed to go home for one week, and I looked forward to this all the year round.

For a time I worked all day at the School of Art, as apprentice to August Offterdinger, and it is to this teacher especially, but also to the School of Art, that I owe the solid foundation of my training.

Gradually the feeling awoke in me, that metal-chasing was not what I wanted to do, and I got permission to return to Nuremberg, before the end of my fourth year of apprenticeship. There I became a pupil of the School of Arts and Crafts. I should not have learned much there, had it not been for the good instruction in the life class, for the recently erected building seemed rather to be a refuge for aged but deserving professors than an institution for the education of young people. After three terms (half-yearly courses) I decided to enter upon the career of drawing-master and went to Munich to continue my studies at the technical high school. After two terms there I was refused permission to go up for the examination because I had gone through part of my training out of Bavaria. So I set to work to find a situation as a draughtsman and painter in a lithographic printing-house. I did actually succeed in finding one, which was curious, seeing that I could neither draw nor paint. However the "Jugend" style (*art nouveau*), which was the rage at the time, and of which I was an enthusiastic admirer, evidently covered up all the defects in the drawings I handed in for inspection. Hardly had I arrived in Leipzig, when my firm sent me to London, where I was to design almanacks for their principal clients, Raphael Tuck and Sons. However, they had no use for my sort of work, so that I returned to Leipzig in a chastened frame of mind: and, convinced of my incompetence, gave notice to my principal, who was very pleased to get rid of me. I now ran about Leipzig with a portfolio full of drawings I had done out of my head, very much in the style of other work I had had occasion to see. But no one had any use for me, and I felt very lonely and forlorn. One day, at dinner, somebody told me that there was such a thing as art applied to books. I had never before heard of it, but it suddenly occurred to me that this must be my real bent. I ran home and made drawings for two book covers and a design for

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a postcard album complete with a lady cyclist and ornamental lines in "Jugend" style. With these I went, in a very timid and humble frame of mind, to the old Leipzig engraver, Hugo Horn, who did not, as I had expected, turn me out, but encouraged me by purchasing the two book covers. At Christmas I spent my last penny on a ticket to Nuremberg, intending to look out for a situation from there. My home-coming was by no means a cheerful one, for my guardian and all my friends looked upon me as an unsuccessful, would-be genius, and even my mother who, in her inmost heart, had cherished great hopes for her son, had now relinquished them.

But I persevered bravely in drawing my water-lilies in the "Jugend" manner, and, by submitting these designs, I finally succeeded in getting a post in the Leipzig Bookbinding Company. The salary was a modest enough weekly payment, but here at least was the end of my wanderings.

In my new situation, I had, at first, really, to begin learning my job, but I felt happy in it from the start, and rapidly became an efficient draughtsman. I remained there for three years, from 1899 till 1902, and when I then began work on my own account, once again going about Leipzig with my portfolio, I was able to find work wherever I applied.

Then I did what most young people do when they have only just succeeded in getting their heads above water. In 1903 I married the daughter of the engraver Adolf Koch, and still hold this to be the most sensible thing I ever did in my life.

I remained in Leipzig for four years, designing for the book trade, and may God forgive me for the things I produced in those years.

In the autumn of 1903, an illustration with text appeared in the journal *Jugend*, which suggested to me the notion that it would be feasible to take the characters formed by a so-called roundhand pen as a basis on which to design a new kind of type. When I began, I had no knowledge whatever of type, and had to collect the various kinds of letters from newspapers, but the character of my handwriting was formed from these first attempts.

I worked secretly, taking great pains, for more than a year. The first person to notice my work and take an interest in it was Hans Weber, a partner in the firm of J. J. Weber of Leipzig, and it was for him that I did the first practical work of this kind; the lively interest he took in it helped me a great deal.

I sent, too, some things to Eugen Diederichs, the enterprising publisher, which gained me his sympathy and a commission to design a book for him.

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The ambitions of my life were coming to fulfilment. One day I read in the paper that the type-foundry of Rudhard, where the Eckmann and Behrens types (then so much debated) had been cast, was seeking a co-operator. Although what was wanted there was something quite different from what I was able and willing to do, I wrote saying that I should like to come to them, and at the beginning of 1906, I went to Offenbach as a member of a typefounder's staff. Here, for the first time, I was in a position to develop the means of expressing my ideas, working principally at my types, but contriving in addition to turn out other work.

During the war, I became a grenadier in Berlin and was sent to Servia, France and Russia, always with the fighting troops, and always as a private soldier. What I gained in experience by this period of my life is not to be expressed in words, but a careful observer of my work will notice the change that this period brought about in me. In fine, with this interval, I have been living at Offenbach for fifteen years [now twenty-one years] as the father of a family, as a designer for Klingspor Brothers (Rudhard's type-foundry), as a teacher of calligraphy at the School of Arts and Crafts, and as a leisure-hour scribe.

I should like, first, to deal with Rudolf Koch as a scribe. His work in this domain is unique, at any rate in Germany. We owe to his master-hand a profusion of single-leaf manuscripts, documents, brochures, books and block-books, the woodcuts of which are based on writing. In each piece of work he achieves a different solution, according to the content with which he has to treat.

We may admire manuscripts that seem to resound in full musical chords, to rejoice in brilliant colour, full of tensity; but there are also those, in which colour is completely avoided, that only appeal to us by the force of their black characters in which the masterly ability of the writer is so clearly conveyed, and the vellum or paper surface scanned with such enchanting rhythm, that it radiates vitality. Then there are leaves as soft as a breath, things that bring before us the blossoms of a bright spring day, in which a loving soul dwells, and the sensitively drawn lines express such chaste and delicate feeling that we unconsciously feel moved to pass our finger-tips caressingly across the page. There are, again, other manuscripts whose

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gravity weighs more heavily on our spirit, they touch our religious feelings, inspiring a profound devotion.

When, nearly a quarter of a century ago, as we were told in the account of his life, Koch made his first attempt at calligraphy—at a time when hardly anything worthy of the name in its modern sense was to be seen in Germany —he wrote at first without any intentions as to style, simply, and with eager zeal, using a broad-nibbed pen, writing in the manner most natural to him, impelled by his personal feeling. It was by this means that he achieved a virile hand, full of character, mature in its form. Assuredly it is related to the highest Gothic intellectual culture, but its characters showed, from the beginning, such interesting deviations from the models of that age, and owed so much to the intense feeling with which the writer experienced the works of our great mediaeval forerunners, that we are forced to look upon the result of his efforts as creations of a decidedly individual mind. It is evident that much of the strong sense of rhythm, natural to Gothic art, has been handed down to Koch, but it would be quite wrong to use this fact to reproach him with "burrowing in the past" or as "enslaved to bygone days" or "failing in expression characteristic of our times." He has never been imposed upon by what was superficial in the past; what attracted him, and served him as a model, was the absolute purity of the Gothic spirit and its power to intensify our own handiwork.

It is true that Koch is not a revolutionary if the term signifies a breaker of the tables of the law. In his heart, tradition, in the highest sense of the word, will always remain alive, if only because his birthplace was Nuremberg.

Those of our days who exert themselves in preaching the "spirit of modern Positivism" as the only progressive movement, those who are of opinion that the spirit of 1927 may only be expressed in "grotesque" or block-letters—this section of our contemporaries is, we may well say, much more prejudiced by history than others, for its members go back to far older characters than the Gothic, in seeking models, viz. to the writing found on stones about 500 B.C., characters that were held to be "old-fashioned," "obsolete," 2000 years ago. They ought perhaps to be more wary in contending, by means of such naïve arguments, with opponents whose intellects

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Fig. 8. *Plate from* Die Schriftgiesserei im Schattenbild

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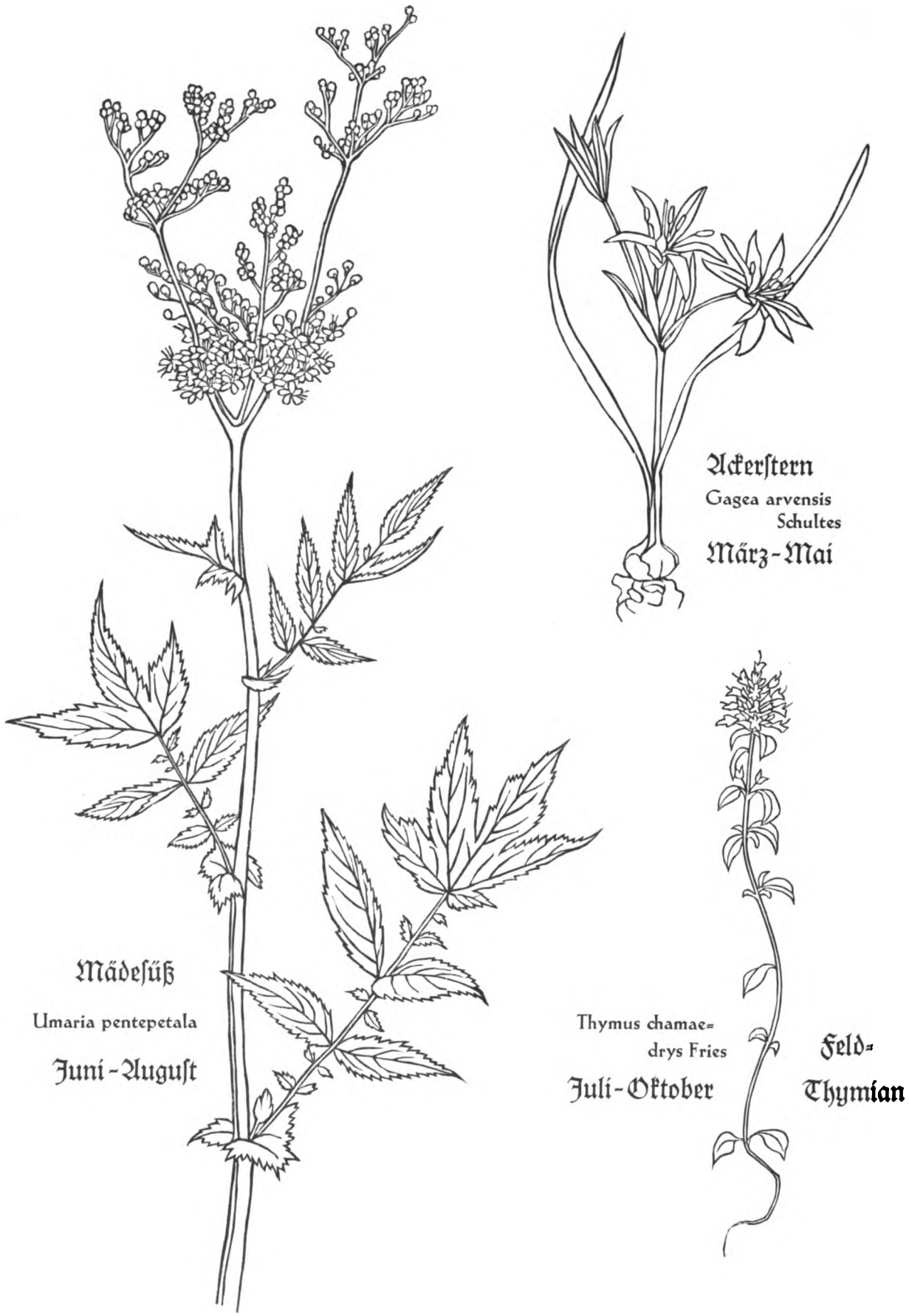

Figs. 9–10: *Pages from the woodcut volume,* Das Blumenbuch *in progress*

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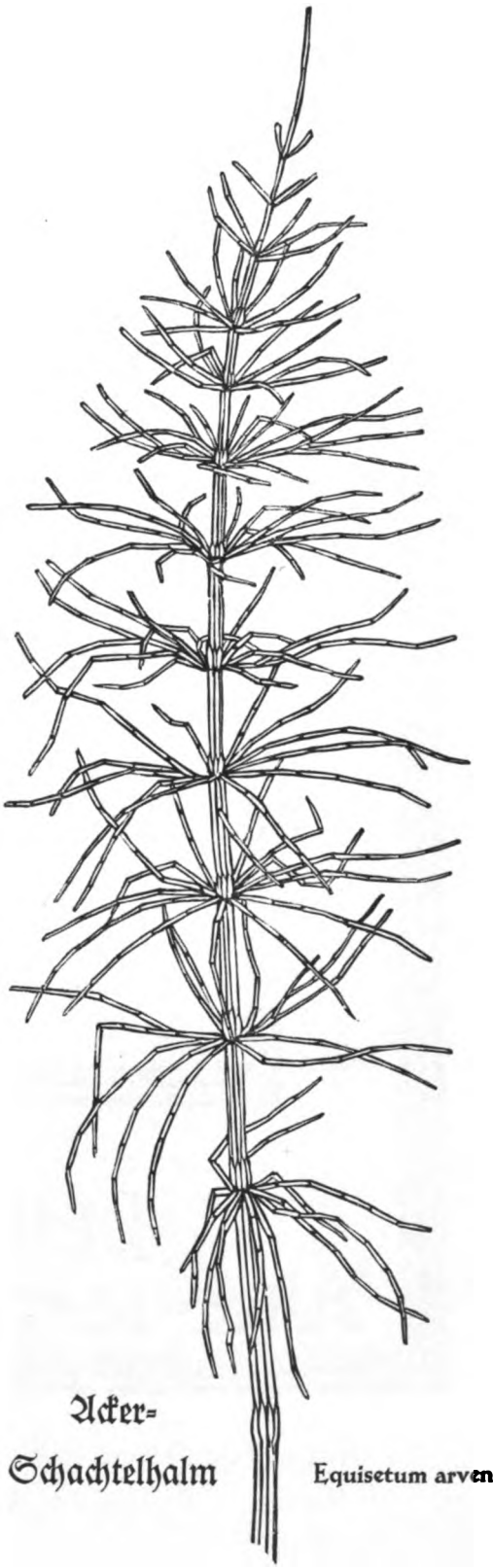
Graukreſſe Berteroa incana D.C.

Juni-Oktober



Acker-
Schachtelhalm Equisetum arvense L.

of completion. (*The finished work will contain upwards of* 100 *flowers*)

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Fig. 11. *Exhibition poster by R. Koch*

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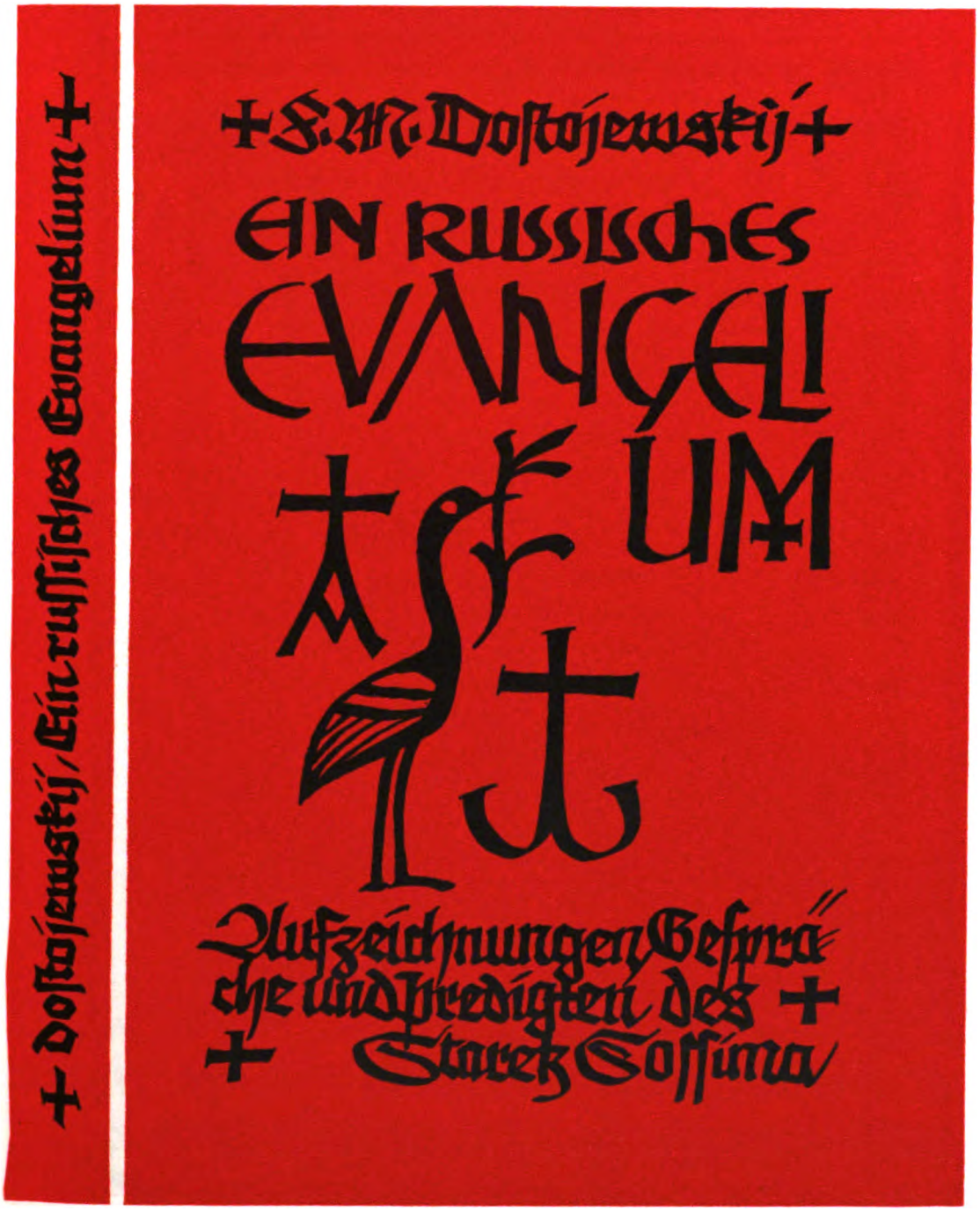

Fig. 12. *Cover for Dostojewski*, Ein Russisches Evangelium

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Fig. 13. *Page from the block book*, Weihnachts-Geschichte (*Offenbach, Gerstung*, 1920)

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are differently, though none the less progressively, inclined. Quite apart from this is the fact that Koch, of course, does not confine himself to Gothic script, but has also mastered the "grotesque" and roman, and that to an unsurpassed degree; he has also created very brilliantly conceived types in these styles. Criticism of the kind mentioned above does not hit the mark, for the simplest of reasons, which I ask pardon for expressing by the well-known platitude, "In creative art, it is not the subject that counts, but the manner of treating it." For, it is these strong personalities, staunch fellows, unyielding in their principles, like Koch, who are most needed in the interests of culture; whereas we can quite easily dispense with all those, devoid of an individuality of their own, who are always the first to march "resolutely" in the wake of the newest movement in art, and serve to popularise the latest phase. We need strong characters—even if their inward inclination does not always bend so decidedly towards cubist forms as the officially approved style of the period would wish.

As I do not wish to be misunderstood, perhaps I may be allowed the remark that I am utterly opposed to all work done in an academical spirit, work which holds fast to tradition for lack of creative power. In this I am at one with Koch. He has always followed a line of his own; he has never, as an artist, cast a glance at his neighbours right or left. He has always been true to himself, endeavouring to embody his own sense of life. In this he has been sometimes more, sometimes less, successful, but generally the "more" preponderates.

Those must have been hours full of especial grace and happiness for him which were spent in writing the two great one-leaf manuscripts, here reproduced, i.e. the entire *Gospel according to St Mark*, and the entire *Sermon on the Mount*, this last being cruciform in arrangement. Each of these manuscripts contains its considerable text written on a single leaf of handmade paper, measuring 70 cm. by 100 cm. To fill a leaf of these proportions with writing in such perfection is an achievement that one could only expect of one of the finest calligraphers in a mediaeval monastery. The effect of these majestic manuscripts is overwhelming, but our smaller scale reproductions by no means do justice to them. The publication issued by the

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machine factory of Faber and Schleicher at Offenbach, in celebration of a festive occasion, and reproduced (figures 2 and 3) on a smaller scale, might be also called unique in its own way, since here Koch shows all the impressive force and energy of his penmanship in a secular subject.

The work done by Rudolf Koch as a designer of type is alone sufficiently worthy of remark. In about twenty different type-faces he has accomplished what may be considered as his life-work, the extent of which is intellectually and practically unequalled, printers of Europe and America reaping benefit from it. With the exception of one type-face which is the work of D. Stempel and Co., Ltd., all of them were carried out by the eminent foundry of Klingspor Brothers, at Offenbach. It is unnecessary to go into detail here, since Dr Julius Rodenberg has fully treated the subject of Koch's type-faces in his article on Karl Klingspor which appeared with a number of reproductions in number 5 of *The Fleuron*. However, I illustrate (figure 1) a Gothic letter designed by Koch and only just finished. I should like, however, once more to lay stress on the circumstance that Koch's intellectual progress and the development of his personality as an artist is closely connected with the alert spirit and exemplary idealism (most unusual in an industrial concern) of the Klingspor Foundry. This foundry has not only given to the world the finest of types, but printed beautifully from these types at a time when the art of typography had only just begun to put forth its first delicate shoots in Germany. So we may take it for granted that Koch owes to the private press of Klingspor Brothers many a suggestion as regards the presswork of his books.

In November 1927, sixteen years will have passed since the first of the *Rudolfinische Drucke* was published. Besides Rudolf Koch, his publisher, Rudolf Gerstung (owner of the printing house of Wilhelm Gerstung at Offenbach) is responsible for these impressions, which consist of books, block-books, portfolios and single-leaf prints. The first book to appear, *Hanne Nüte un de lütte Pudel*, by Fritz Reuter, a widely read work in Low German, printed in pica bold-faced *Kochschrift* type, was a great success. It is a delight to hold in one's hands this splendidly printed compact volume of 300 pages, the chapters of which are headed by large, beautifully formed red numerals.

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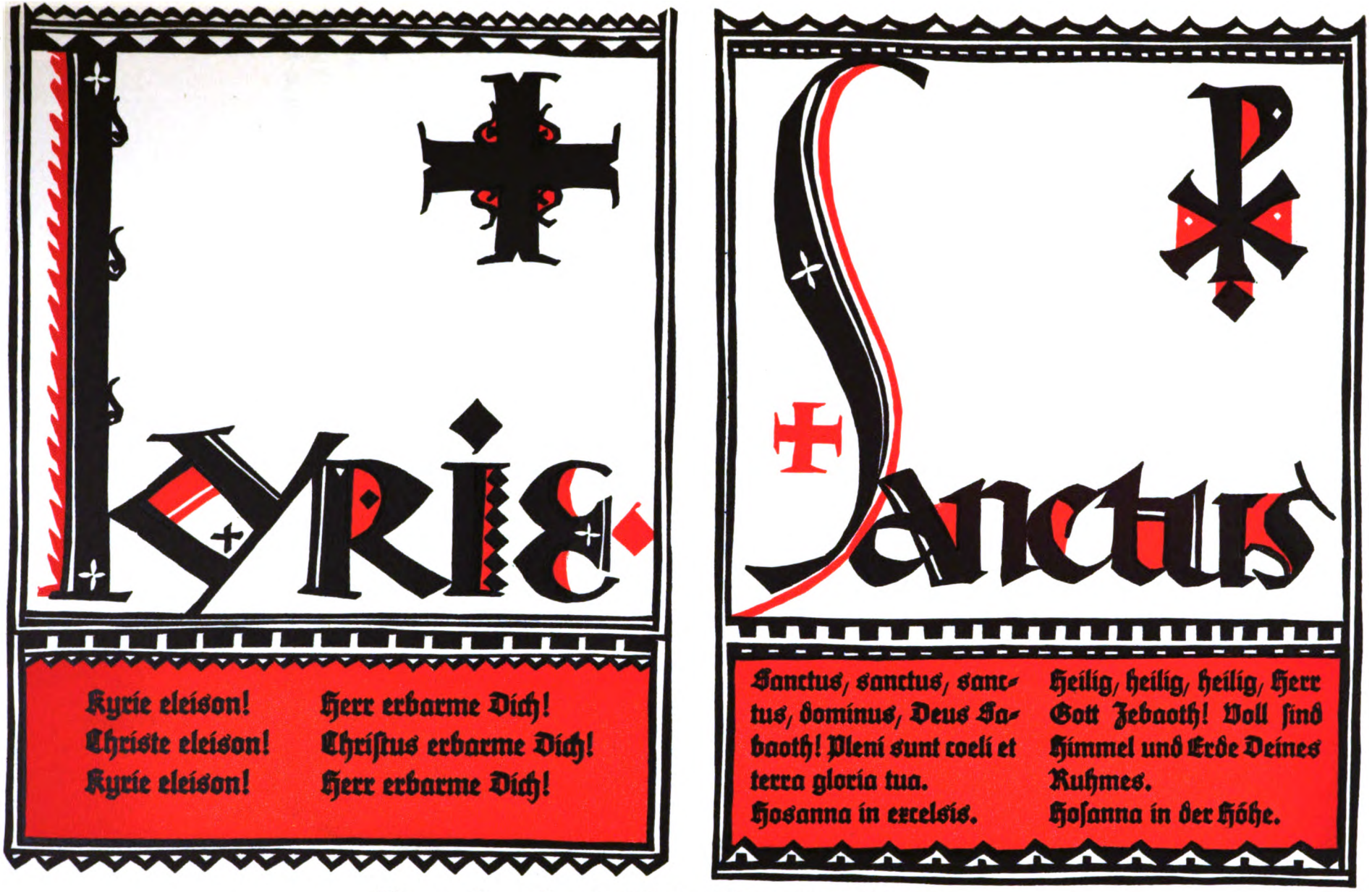

Fig. 14. *Pages from the Offenbach Music Festival Programme*

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The fine workmanship of the half-parchment binding, executed by hand, with raised bands and Koch's inscription on its broad shelf-back, is a source of joy. The book has been out of print for a long time, as are many others of the twenty books already published. Of those which are still procurable, *The Gospel according to St Mark* may be considered especially worthy of mention. A limited edition of 150 quarto copies was printed in Koch's Maximilian type on yellowish Van Gelder paper, the initials painted in three colours giving a grand but religious effect. The chapter headings and paragraph marks were painted in a fourth colour. The serious purpose with which the "Rudolfinische" printers set about this work is to be seen in the words of the "Offenbach Circular":

We have not produced this book with a view to having bibliophiles and collectors take pleasure in it, neither have we made it in order to use beautiful and costly material, or to show rare and artistic methods of workmanship. It was our intention to print the Book that brings the first and remotest news of the Event, the result of which is only now beginning to take effect. We know that there are no books equal to this Book, and that all the books in the world only have a purport if they in some manner establish a connection with the contents of this Book.

I quote these sentences in order to show also the profound and heartfelt sympathy Rudolf Koch feels for the content of a book, while creating the vessel that is to encompass it.

I now come to the block-books which were printed from woodcuts by R. Koch and G. Eichenauer (the latter cutting Koch's designs). In the fine catalogue, edited by Professor Haupt for the Darmstadt Exhibition of Koch's works, arranged for this year in his honour, we read that the block-books are especially noteworthy "because the technique of the woodcut necessitates the utmost simplicity of form, but at the same time permits of an extraordinary measure of expression. Those who appreciate the supersensual content of calligraphy will not make the mistake of looking upon these attempts as a dalliance with antique forms of art. In technique and form they are the contrary of lettering which is intended as models for typeforms. This practice would, in any case, seem to be of great value for

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training the feeling for calligraphy." If we look at these block-books, we find that they are perfect in their unity; it is impossible for illustration and legend to harmonise better than they do here, and we sense this harmony as a most rare charm: a mysterious spell holds us enchanted and draws our eyes again and again towards these pages, so rich in forceful lines. I should like to mention at least one of the block-books, i.e. *The Story of the Nativity of Christ, as it is written in the Gospel of St Luke.*[1] The ten woodcuts of this work are printed on Van Gelder paper, the first consisting of type only, in red and black; the other nine show pictures, chiefly of figures, which form, in union with the type, a perfect whole. Both illustrations and type exhibit a striking degree of ability and power. The last page, "Mary in the garden," is reproduced in figure 13.

Two of the *Single-leaf prints* are most impressive; a wall text, *Was hülfe es dem Menschen*—"What doth it profit a man, etc."—cut with great *élan* from a linoleum block, and a double page woodcut in two colours, *The Ten Commandments*. These are two masterpieces of lettering showing extreme individuality of style and great power of expression, giving the effect of profound religious feeling, in keeping with the sacred content.

Two oblong books of great originality have been produced by Koch at the private press of Klingspor. The first, *Silhouettes of the Type-foundry*, containing more than twenty black silhouettes of figures with verses, some of a humorous character, in red, also written by R. Koch. A plate from the first work is shown in figure 8. In the second book Koch has told *The Story of the Star of Bethlehem*, and illustrated it by fifteen extraordinarily beautiful silhouettes, giving a most vivid effect of black and white.

Perhaps the most mature book that Koch has so far created—a classic in its simplicity—is the volume of 470 pages containing *The Four Gospels*. This book was set up by Klingspor's private press in the spring of 1926, the type used being a new Gothic type cut by Koch himself. An edition of 800 copies was printed by Wilhelm Gerstung at Offenbach and then bound in an exem-

[1] *Die Weinachtsgeschichte von der Geburt Christi, wie sie im Evangelium Lucas geschrieben steht.*

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plary manner, in natural pigskin. The only decoration of the volume consists in the four raised bands and the title in blind tooling placed between the two uppermost bands. The size of the pigskin is 17 by 13 cm., the breadth of the shelf-back 4·5 cm.[1] This book deserves a place of honour among the finest works in the library of the ardent lover of books. Each part of it gives the impression that it could not be otherwise. The type, the paper, the dimensions of composition (size of type, spacing, leading, margin), the printing and binding are above criticism. The binding was done by Dorothea Freise in Offenbach; there were some trial efforts by Katherine Freise and Siegfried Fuchs. These bookbinders were pupils of a master of the craft, Professor Wiemeler, who formerly taught in the School of Arts and Crafts at Offenbach, and now conducts the bookbinding class at the Leipzig Academy of Book and Graphic Art. I give a specimen of the text in figure 17.

After Koch's having attained such perfection in *The Four Gospels* we may look forward with pleasurable expectation to the achievement of his latest plan, i.e. to print the Bible in a similar style. The accomplishment of this self-imposed task would certainly be a great achievement and an event of unusual occurrence in the world of printers, publishers, and bibliophiles.

Recently a series of booklets, entitled *German Buildings*, have begun to appear, the wrappers of which have been designed by R. Koch, who has been eminently successful in giving expression to the contents by purely graphic means. The vigorously modern legend is, in each case, welded together with the picture of the historical building in question to an absolute unity. We reproduce the wrappers of the booklets on the Cathedrals of Cologne, Naumburg and Magdeburg, also those of the Minster of Ulm, the Church of St Mary at Danzig and St Mary at Lübeck in order that the reader may see how lucid and inevitable is Koch's manner of spacing a design and attaining an agreeable picture.

The chaste and distinguished cover which Koch designed for the *Frankfort Evangelical Hymn-book* is also reproduced in this article. Beneath the

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[1] *The Four Gospels* is not to be procured through booksellers, but can be ordered direct from Rudolf Koch, Offenbach am Main, Buchrainweg 29.

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Ich sage hinfort nicht, daß ihr Knechte seid; denn 15
ein Knecht weiß nicht, was sein Herr tut. Euch
aber habe ich gesagt, daß ihr Freunde seid; denn
alles, was ich habe von meinem Vater gehört, ha-
be ich euch kundgetan. Ihr habt mich nicht er- 16
wählt; sondern ich habe euch erwählt und gesetzt,
daß ihr hingehet und Frucht bringet und eure
Frucht bleibe, auf daß, so ihr den Vater bittet in
meinem Namen, er's euch gebe. Das gebiete ich 17
euch, daß ihr euch untereinander liebet.
+ So euch die Welt haßt, so wisset, daß sie mich 18
vor euch gehaßt hat. Wäret ihr von der Welt, so 19
hätte die Welt das Ihre lieb; weil ihr aber nicht
von der Welt seid sondern ich habe euch von der
Welt erwählt, darum haßt euch die Welt. Ge- 20
denket an mein Wort, daß ich euch gesagt habe:
‚Der Knecht ist nicht größer denn sein Herr.' ha-
ben sie mich verfolgt, sie werden euch auch verfol-
gen; haben sie mein Wort gehalten, so werden
sie eures auch halten. Aber das alles werden sie 21
euch tun um meines Namens willen; denn sie

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzchck+

Fig. 17. *A page from the Koch* Gospels *and an alphabet of the type*

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three lines of type are to be seen the venerable monogram of Jesus Christ and the Alpha and Omega combined with the cross forming an ornamental as well as the symbolic element.

Similar devices are also to be found in a collection of approximately 500 other mysterious emblems, forming a most interesting book of which Koch has just issued a second edition. The pictures in this *Zeichenbuch*, collected, drawn, and explained by Koch with the help of friends, are all woodcuts. The book contains all kinds of signs "that were used in the earliest periods by the nations of antiquity, the early Christians, and during the Middle Ages." The text of the book is printed in Koch's fine Gothic type. Here we gain insight into the world of symbolism, some of it most ancient, whose mystical force and beauty even now casts a spell upon us, more especially as the book is a brilliantly successful piece of typography. It is impossible to say too much in its praise in recommending it to artists and printers. The publishers are justified in claiming that this book, with its vital interest, will be a great event and a lasting joy for many.[1]

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[1] In the well-known art journal, *Der Cicerone*, Dr Wiese comments on *Das Zeichenbuch* as follows: "Now that civilisation, hitherto believed to be the great achievement of the human race, has suffered so complete a breakdown, those who are capable of any other outlook on life than that of the merest materialism which allows full scope to the senses,—those persons are driven by a feeling of mediaeval ardour towards the symbol (although the 'ism' attached to it is supposed to be long ago extinct). A symbol is a sign. A sign for something which words neither can express, nor images make perceptible to the eye, without taking from it its life, its mystery. Signs which have no mystical relation are not true signs. Behind the signs and symbols there must, in some way, be a spell hidden. There always has been one, to this day, whether the sign be the Hexagramma of David or the stonemason's sign or the trade-mark of the Fuggers. They hold and dispel happiness, power, misfortune, good and evil. Once more, we believe in symbols, and one is rather astonished that such a book as this from Offenbach did not appear sooner. On the other hand it is small wonder that it was published there and nowhere else. Koch's workshop in Offenbach creates in the spirit of signs, of symbols. There, the utmost unity is sought after, until the works

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Fig. 18. *Script Tapestry by Rudolph Koch and associates*

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Im anfang war das wort + und das wort war bei gott und gott war das wort · dasselbige war im anfang bei gott + alle dinge sind durch dasselbige gemacht und ohne dasselbige ist nichts gemacht was gemacht ist · in ihm war das leben und das leben war das licht der menschen + und das licht scheinet in der finsternis und die finsternis hats nicht begriffen · es war ein mensch von gott gesandt der hieß johannes + dieser kam zum zeugnis daß er von dem licht zeugete auf daß alle durch ihn glaubten + er war nicht das licht sondern zeugete von dem licht · das wahrhaftige licht welches alle menschen erleuchtet kam gerade in die welt + es war in der welt und die welt ist durch dasselbige gemacht und die welt erkannte es nicht + er kam in sein eigentum und die seinen nahmen ihn nicht auf · wie viele ihn aber aufnahmen denen gab er macht gottes kinder zu werden die an seinen namen glauben + welche nicht von dem geblüet noch von dem willen des fleisches noch von dem willen eines mannes sondern von gott gezeugt sind + und das wort ward fleisch und wohnete unter uns und wir sahen seine herrlichkeit + eine herrlichkeit als des eingebornen sohnes vom vater voller gnade und wahrheit + und von seiner fuelle haben wir alle genommen gnade um gnade + denn das gesetz ist durch mose gegeben · die gnade und wahrheit ist durch jesum christ worden +

niemand hat gott je gesehen · der eingeborne sohn der in des vaters schoß ist der hat kunde gebracht +

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I should like to go as far as to say that everything that Koch does, everything he creates, with his hands, heart or brain is good. One must, of course, confess that there are serious persons who are not content with every piece of work accomplished by Rudolf Koch in the course of decades, and he himself is far too broadminded to resent this; but he captures the interest of the artistically inclined for the simple reason that a soul such as he possesses can never produce anything indifferent or insignificant. In every one of his works, including those which are not wholly a success, we feel the personality of a man who has something to say, who, to quote Albrecht Dürer, is "inwardly full of images." We feel that this strong personality vibrates through all his works, so that they are impregnated with the most tender and vital experiences of the soul.

One perceives this very clearly when standing before his wall-hangings—just to mention these textile works of the type-designer—the six large Script tapestries which were designed and carried out between 1924 and 1926, not, however, in the execution of a commission, the artist merely following his impulse. Their effect is sincerely devotional, and the profoundly religious atmosphere they create is worthy of any church. The tapestry is the needlework of pupils of Koch's workshop—Stephanie Freise, Annie Kredel, Herta Jobst and Ursula Koch—who also carried out the spinning, weaving and dyeing of the materials used. The tapestries prove that calligraphy can serve to accomplish more than a share in the creation of fine books, and that a master of calligraphy can find wider scope for his craft. The "Script tapestries" represent the following texts: *The Ninetieth* and *The Hundred-and-twenty-sixth Psalm*, *The Call of the Prophet Isaiah*, *The Ten Commandments*, *The History of the Creation*, and *The Beginning of the Gospel of*

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themselves become a sign or symbol for something inexpressible and unheard-of. This book might claim to be deemed a symbol in itself. It contains multifarious signs, of the philosophers, stonemasons, merchants, astronomers and apothecaries; a great number, but yet only a selection; it is not a scientific work, merely a book, a joy, a symbol. It possesses inward and outward unity—is, in fact, good."

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Fig. 19. *Title-page cut on wood by Rudolf Koch*

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Figs. 20 and 21. *Banner and Insignia designed by R. Koch*

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St John. In most of the tapestries the letters are based on the lines of Uncials. They are worked in black, on a light background; coloured bands run between the lines, and the surface covered by writing is surrounded by a coloured border. The colours used are black, blue, red and fawn. Gothic letters are only used in one of the tapestries, the largest, which is almost square and contains the text of the Gospel of St John. This tapestry, showing black script upon the fiery red of the background, has a magical effect. All the tapestries are forceful and convincing works of art, and serve, in their total lack of historical intention or artificiality, as mighty exponents of the spirit of these times.

The Book of Flowers, a gigantic task on which Koch is still engaged, promises to be an unusually interesting work. He has planned to represent all German flowers and herbs in a picture-book, devoid of scientific purpose, intended merely for the edification of the family and household. During the last five years, several hundreds of drawings from nature have been made, nearly all by Koch himself, some by Margret Kranz. Woodcuts are to be made of all the drawings, the prints are then to be painted in the natural colours of each flower, by means of the old process of stencilling. The woodcuts are entrusted to Fritz Kredel. The publication of *The Book of Flowers* is looked forward to by many, for no book of this kind is to be had in the book market at present. The illustrations we have reproduced (figures 9 and 10) will give some idea of Koch's great undertaking, for which alone we owe him much gratitude.

The readers of *The Fleuron*, while naturally expecting some discussion of the problems of calligraphy and typography and considering as less important work which is remote from these provinces, even though it be related to them by the principles which underlie all Koch's work, may perhaps regard with sympathy any kind of work from the hand of so gifted a typographer and calligrapher as Rudolf Koch.

In his studio for calligraphy at the Offenbach School of Art (in connection with which his assistant and former pupil, Friedrich Heinrichsen, should be mentioned) there are other important things happening besides the writing of manuscripts. The tapestries have already been mentioned, but for three

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Fig. 22. *Metal cut (for a poster) by Rudolf Koch*

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years Koch has also been practising metal-work. His training as a metal-chaser greatly facilitated his handling of materials and tools. Two pupils of his calligraphy class, Kurt Jobst and Berthold Wolpe, have already proved to be collaborators of great ability. In the course of the last year a number of articles worked in metal were produced, some of which I should like to mention. A receptacle for the Sacred Host made of lead, ornamented by an inscription, a silver chalice, a large embossed brass bowl borne by four panther-like beasts, two heavy altar candelabras, consisting of hexagonal brass rods, a large altar cross made of oak plated with brass, the crucifix cut in brass, a wall cross of pearwood with a leaden crucifix—besides these, a number of objects for use at the Offenbach Christmas and Easter plays, such as crowns of all kinds, chains, girdles, sceptres, globes, etc.

I should like particularly to draw attention to the inscription on the bells of the *Offenbach Friedenskirche* carried out by Koch. The above-mentioned catalogue of the Darmstadt Exhibition contains the following remark which should be of general interest:

The method of applying the inscription to bells plays an important part in the art of metal-casting. The shape of the bell being conditioned by acoustics, the present decadence in the art of casting bells is not caused by any unsuitable design chosen for the lines of profile, but by an inexpedient bestowal of inscription and ornament. When the bells of the Friedenskirche at Offenbach were cast at the foundry of Rinker at Sinn, Rudolf Koch executed the inscription on the mould immediately before the process of casting took place. The letters were cut out of warmed beeswax, according to an ancient practice, and stuck on to the mould. This method allows of a much more vigorous manner of inscription than is usually seen nowadays. By varying the form, size, and arrangement of the letters with regard to the sense expressed, the effect is greatly enhanced. The inscriptions are written in Gothic characters, the names and particulars of the casting in Uncials.

I have spoken about the various objects created by Rudolf Koch, in his honesty of workmanship, as the outcome of a pure spirit. One thing they all have in common: that is the human element, often touchingly human. In his inspired hands all material becomes spiritualised.

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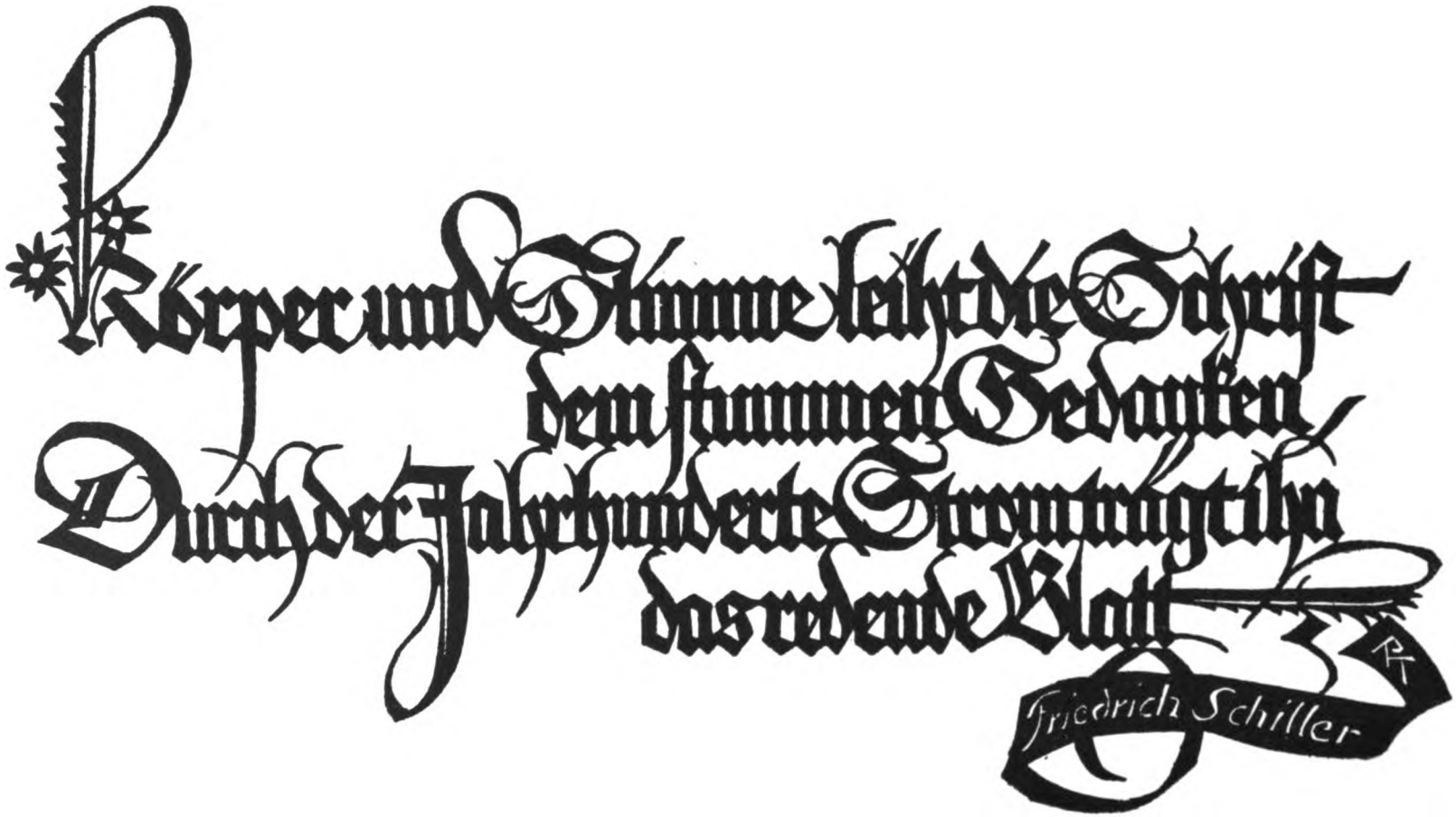

Fig. 23. *A plate from Koch's book of scissor-cuts*, Die Schriftgiesserei im Schattenbild

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It makes no difference whether he writes or designs types, whether he engraves in wood or seeks for an original form for his books, whether he studies flowers from nature or makes tapestries, whether he works in silver, brass, lead or bronze, etc.; he always finds the highest potentiality of expression in his art, which is that of a master who delves deep and who has, especially in the art of letter design, had decisive influence over a whole generation. Koch infuses everything he creates with his personality, he makes things into something that others do not make of them. He makes something individual of them, something that carries exclusively the stamp of his personality, something before which we become silent and thoughtful. When I recall the tapestries to my mind, some words of Friedrich Nietzsche occur to me, "To become silent in the presence of beauty is profound expectation, it is the will to listen for the softest and most distant tones."

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GEOFROY TORY

by

A. F. JOHNSON

The second quarter of the sixteenth century was a critical period in the history of French printing, for in those years the humanistic types (roman and italic) superseded gothic as the normal founts for French printers, and the decoration of books followed the lighter, Italian model instead of the fashion set by Holbein and Urs Graf. That Geofroy Tory was one of the leaders who directed this revolution was established by Auguste Bernard in his biography of the scholar-artist published in 1857 (second edition 1865). Further claims which Bernard made for his hero are demonstrably extravagant in several directions, but in the absence of any independent investigation Tory is generally regarded by the uncritical as the prime mover not merely in book decoration but also in the development of French typography. In actual fact, as far as the evidence adduced in the course of this article goes, Tory had no direct influence on typography and even as an illustrator his influence has been exaggerated. The extent to which Bernard's hero-worship has misled us will be realised if it is pointed out that in the American version of Bernard's work printed by the Riverside Press in 1909 about half of the many reproductions of initials, borders, and illustrations are of doubtful origin. In Courboin's *Histoire illustrée de la gravure en France*, out of eleven reproductions of Tory's work, six are very questionably his. In No. 1 of *The Fleuron*, p. 87, there is a plate headed "Geofroy Tory's initials adapted by the Pelican Press." Of thirteen initials shown, only one can with any confidence be assigned to Tory; of the remainder six are doubtfully, and six certainly not, his.

Since, however, Tory undoubtedly did play an important rôle in the history of book production, it is worth while to set out exactly where his

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work is to be seen, and to consider his career as a printer. While Bernard's book supplies the bibliographical details for this purpose, his account of Tory as a typographer is, as we hope to show, both meagre and inaccurate.

It was not until Tory had reached the age of about forty that he became a *libraire*. The books which he edited between 1508 and 1512 are interesting chiefly for their prefaces and dedications, since we learn from them details about his life; indeed his books, more especially the later *Champ Fleury*, are almost the only biographical sources which we possess. His early work consists of Latin texts, beginning with Pomponius Mela, edited for the Paris printers, and a Quintilian edited for the Lyons Press and printed in the plagiarised Aldine italic. We gather from these that during this period Tory was a schoolmaster or lecturer, that he had already studied in Italy and that some time between 1512 and 1522 he made another prolonged stay there; he speaks of visiting the Coliseum *mille fois*, so that evidently this was no brief visit. Bernard assumed that he was back in Paris by 1519, but this is an assumption made to fit his theories as to work to be attributed to Tory. Before 1522 there is no certain trace of his being in Paris, but it is certain that it was during this second visit that he became interested in the art of the period; he returned to France an artist whose taste had been formed by the study of Italian architecture and Venetian book illustration.

On February 27, 1523, Tory rented a shop (an *ouvrière*) in the Rue St Jacques from the widow of Wolfgang Hopyl; in the deed (reproduced in Coyecque's *Recueil d'actes notariés*) he is styled *libraire*. As far as we know this was Tory's first shop and this document is the earliest *definite* evidence of his return to Paris, though, as we shall see, there is some reason to suspect that he was at work in Paris in 1522. About a year later than our document, on February 15, 1523 (1524 new style), there was issued from the address of Simon de Colines (though without his name) a book entitled *Gotofredi Torini Biturici In filiā chariss. Virgunculorum elegantiss. epitaphia & dialogi.* In this volume of uninspired Latin verse there are two points of interest for us. In the text there is direct reference to Tory's devotion to drawing, and on the title-page there is the well-known border used also on his first book of Hours and on several other books issued from his press in later years.

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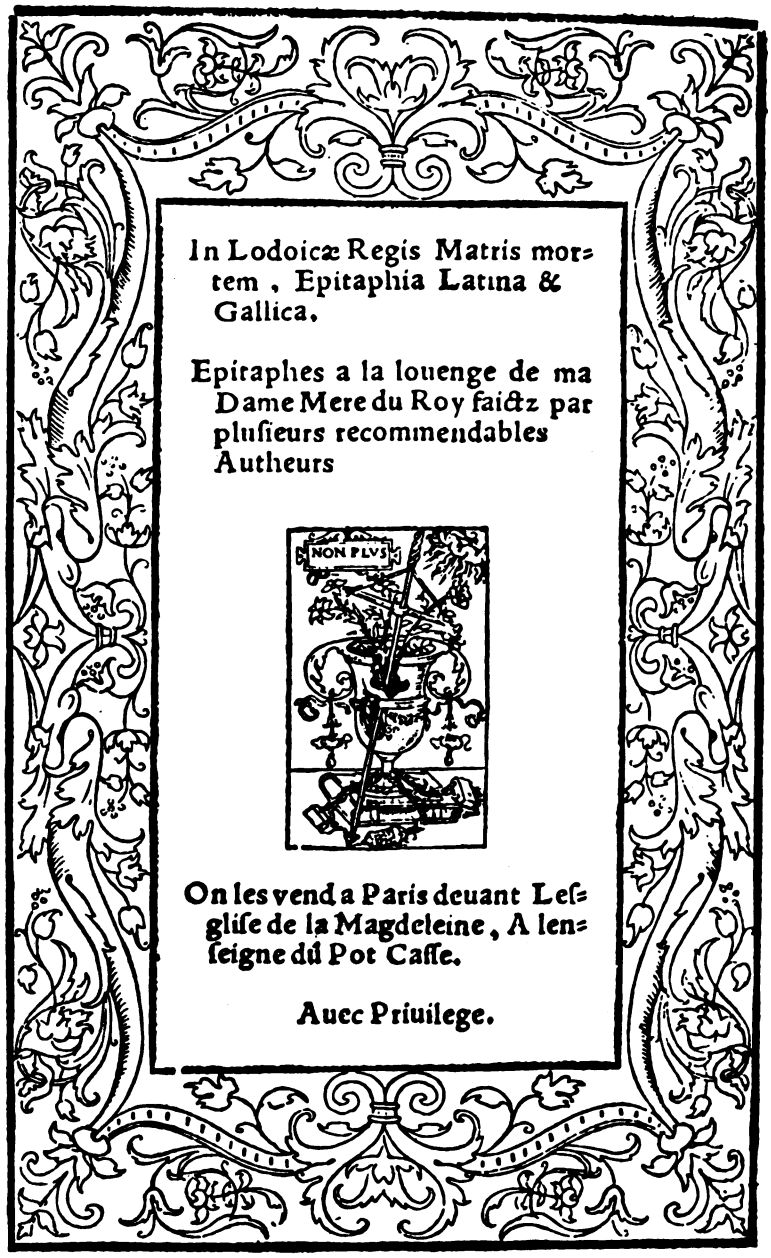

Fig. 1. *The first Tory border, dating from* 1524

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With the *Epitaphia* (cf. fig. 1) we can begin the study of Tory's authentic work as a book illustrator. In addition, the Tory canon consists of five books of Hours, the *Aediloquium*, *Champ Fleury*, and a few other books printed by himself. These books from his own press, with the exception of two books by Guillaume Bochetel and the Hours of 1531, contain very little new decorative material. It is the Hours and *Champ Fleury* which we must examine in order to gain an idea of his style and to form the canon with which other work attributed to him must be compared. In attributing the borders and illustrations of these volumes to Tory we are on sure ground, since in the first book of Hours we find his name, his mottoes and his device on the borders and on the illustrations, while as to *Champ Fleury* he repeatedly refers to the illustrations as drawn by himself.

This decorative material may be considered under three heads: (*a*) borders, (*b*) illustrations, and (*c*) initials.

(*a*) *Borders*. The Hours of 1525 is known in three issues, one with Colines' name and device on the title-page, a second with Tory's name and device, both dated XVII. Cal. Febr. 1525; the third has a title-page in French bearing Tory's name and is dated 17 Janvier 1525. The first two issues have on the title-page the border of the *Epitaphia*. Each page (except the two pages of the privilege printed in gothic) is surrounded by a border of four pieces, the total number of different pieces being sixty-four. One is signed with Tory's name in full, others bear his various mottoes, such as, "sic ut," "non plus," "menti bonae," "deus occurrit," and others a version of his device of the *pot cassé*. The decoration is generally of a conventionalised floral style, but there are additional motives such as ribbons, trophies, fruits, and monograms relating to various members of the French royal family. These borders occur again in the Hours of 1531.[1] Some of them were lent to Colines, and are found in five books from his press (see Renouard's *Colines*). The Hours of 1527 in octavo printed by Colines has the title surrounded by rules. Each page of

[1] Also in the reprint by Oliver Mallard of 1542 and later editions by Thielman Kerver II., but by this time Tory's name and devices had been removed from most of the blocks.

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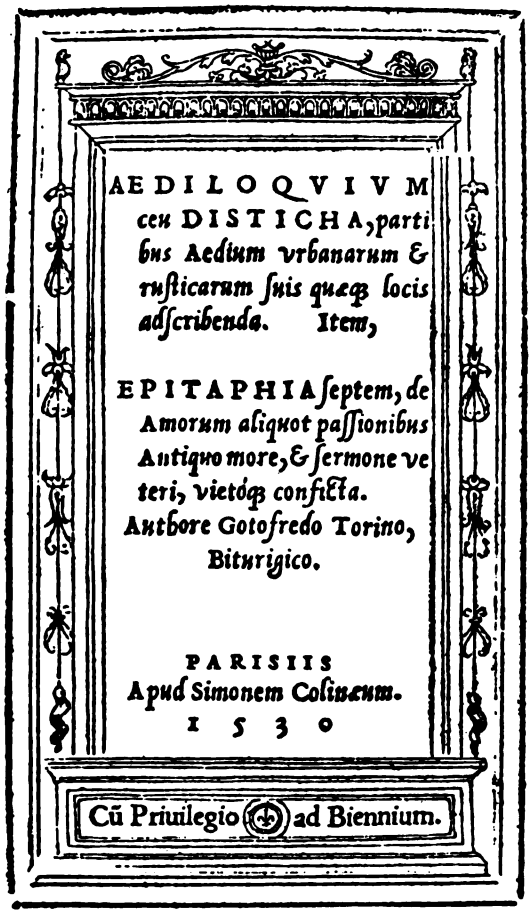


AEDILOQVIVM ceu DISTICHA, partibus Aedium vrbanarum & rusticarum suis quæq; locis adscribenda. Item,

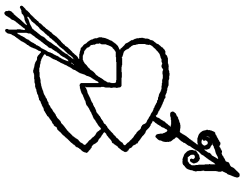
EPITAPHIA septem, de Amorum aliquot passionibus Antiquo more, & sermone veteri, vietóq; conficta.

Authore Gotofredo Torino, Biturigico.

PARISIIS
Apud Simonem Colinæum.
1530

Cũ Priuilegio ad Biennium.

deoſculando in litus venimus. Scapham modicellam à Piſcatoribus ob vetuſtatem derelictam intramus. Palmis noſtris pro palmulis nauigantes, per vndas marinas Patriã petere nitimur. Triduo ſæpicule cantillantes Vliobonam adpellimus. In ſolum ſoli venimus, Læti pergimus, vt actutũ Parentes reuiſamus. Tandiu viam perambulauimus, quòd ad natales redandruanimus. Cognatos vterq; ſalutamus, Sortem narramus, Bacchóq; & Penatibus bilaranter ſacrificamus. Diſcumbimus. At proh dolor. Inter diſcumbendum dum inexplebiliter oculis & oſculis noſtris operam damus, neſcio quis Adoleſcens in hortis proximis arcum tenſum à ſiniſtris in Picam eminus deſtinans, emiſſa ſagitta, Pica caſu intacta, contigua duo noſtra guttura præſentibus conuiuis omnibus penitus penetrat, nóſq; enecat. Caſum tantũ qui aderant commiſerantes, Hyacintillum & Candidam fauſtæ & infauſtæ ſortis conſortes, hoc in Tumulo locarunt.



Vale Lector felix, diúq; ſuperſtes.

RECORDATIO MORTIS, VITAE EST ORNAMENTVM.

Figs. 2 & 3. Aediloquium, 1530

A Table de lan eiẽ philoſophe Cebes, natif de Thebes, et Auditeur Dariſtote. En laquelle eſt deſcripte et paincte

Introduictz Menippe & Chiron diſputãs de linconſtance quon a es choſes preſentes.

Au.vij.qui cõm.au.v.fuei. dudict Ca.eſt demõſtre cõmant les plus conſtans en parolles & faictz ſont autãt eneruez & abatuz é la mort que les autres humains.

A lhuitieſme qui cõm.au. viſ.fu.du Ca.ſig.de la let.S eſt diſpute des menſonges tant de ceſte vie que de la mort,

Au.ix.qui cõm.au.iiij.fuei. du Ca.ſig.de la letre.T.eſt monſtre commãt ceulx qui ſõt vicieux ne peuuẽt veoir en leur preſence les vertueulx.

Au.x.qui cõm.au.vj.fuei. du ſuſdict Ca.eſt ſignifie q̃ en temps de paix eſt tranſ-

Figs. 4 & 5. Cebes, 1529

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the text of this edition is surrounded by a four-piece border, there being 128 different pieces, while the cuts are placed within architectural borders, one of which is used on the title-page of the *Aediloquium*; both borders and cuts are again found in new editions by Oliver Mallard dated 1536 and 1538. In the Hours of 1529 (in 16mo) the pages containing the illustrations are surrounded by rules, but the other pages have new borders which are admirably adapted to the small size of the book. In the Hours of 1527, Tory's mottoes are found, though not in the edition of 1529, but the resemblance to the borders of the volume of 1525 is pronounced. We have omitted the Hours of 1527 in quarto printed by Simon du Bois; that is an exceptional volume and will be considered apart. The Hours of 1531, printed by Tory himself, has, in addition to the borders of the first Hours, five architectural borders, used also in the works by Guillaume Bochetel mentioned below. *Champ Fleury* has the well-known border of the title-page, which was copied in London by Thomas Berthelet and is found in many English books, and the border of ribbon decoration with "putti" surrounding the device on the last page, also copied in London. Finally the Cebes of 1529 (Figs. 4 and 5) has some new narrow borders which are little more than rules. The other books from his press, as far as known, show nothing new.[1]

All these borders are alike in being light designs on a white background in contrast with the traditional borders on a *criblé* background of the early Paris Hours. They contrast in colour and treatment. Tory's work is conventionalised and the motives are inspired by Italian work, whereas the decoration of the early Hours is realistic and medieval in spirit.

(*b*) *Illustrations*. Tory designed three series of vignettes for Hours, intended for editions of three different sizes. The Hours of 1525 contains thirteen cuts, one bearing a Tory motto "sic ut," "non plus"; they measure 60 by 82 mm. The octavo Hours of 1527 has sixteen cuts measuring 42 by 65 mm. The Hours of 1529 in 16mo has 21 cuts measuring 36 by 62 mm. The Hours of 1531 has the cuts of the 1525 Hours and also two new cuts and two repeated from the edition of 1529. In *Champ Fleury*, in addition to

[1] Except the border of the Xenophon (Fig. 16).

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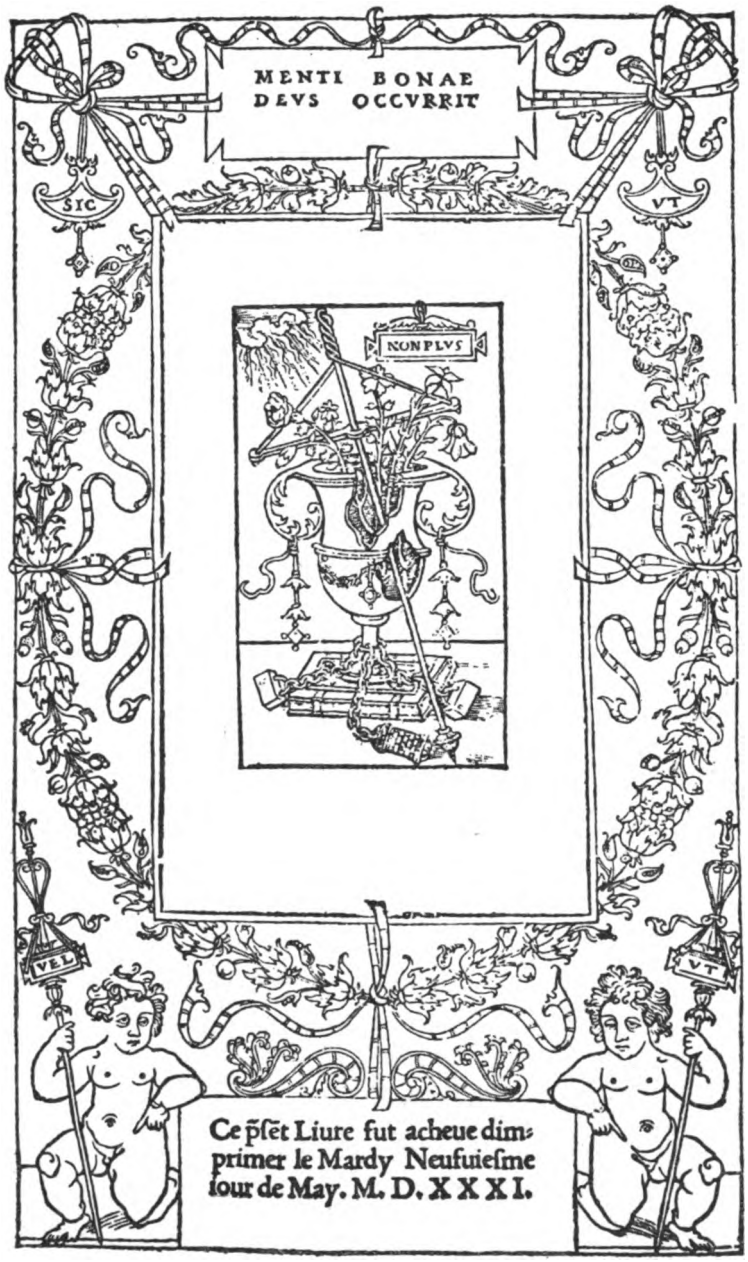

Fig. 6. *G. Bochetel*, Lentree de la Royne, 1531

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the diagrams of the Roman alphabet, "l'homme scientifique," "l'homme lettré," etc., there are two cuts, "Hercules Gallicus" dated 1526, and "Le Triumphe d'Apollo." To these illustrations should be added his device in several varieties and a few small illustrations to the *Aediloquium*.

The cuts in the Tory Hours follow the traditional subjects of all Paris Hours, but the contrast in treatment is just as marked as in the case of the borders, Tory's drawings being made with few lines on a white ground and almost always without shading. They irresistibly remind us of Venetian book illustration, and especially of Francesco Colonna's *Hypnerotomachia Poliphili*. The fantastic style of this book would certainly appeal to the author of *Champ Fleury*, and in the illustration on fol. 63 of the Aldine edition of 1499 we see the origin of the *pot cassé*. Not only did Tory follow methods the opposite of those used by the artists who decorated Pigouchet's Hours, but he also expressed in his illustrations a spirit which was strikingly different from all the earlier work. Instead of medieval naivety we find a self-consciousness which at times is almost sentimental; this is Tory's individual contribution, something which he did not bring from Italy. Finally we note that these cuts are essentially decorative; the crowded scene filled with detail was not attempted by Tory; an important point when we remember that his was the age of the Holbeins, Urs Graf, Hans Weiditz and the other artists of South Germany whose mode of book decoration was threatening to establish itself in Paris.

We have so far omitted the Hours of 1527 in quarto printed by Simon du Bois. It is the only book in a gothic type with which Tory was connected and is otherwise unusual. It has the borders described in the privilege (quoted below) as *à la moderne*, which to a Frenchman of Tory's generation meant "gothic," whilst renaissance work was described as *à l'antique*. The decorative scheme is realistic, showing birds, flowers, and animals, in this respect resembling the earlier borders. But the background is white and there is still a lightness of touch which would seem to be the natural result arrived at by the designer of the borders of the 1525 volume who was now trying his hand in the earlier style. The illustrations are thirteen in number and correspond in subject to those of Tory's first Hours. But if we compare, for example, the

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cut of the Flight into Egypt in the two books, it seems unlikely that both are by the same artist. Bernard, therefore, may be right in his opinion that these vignettes are not by Tory. In 1541 Oliver Mallard printed an Hours in octavo with borders *à la moderne*, closely resembling those of the 1527 edition, though on a smaller scale. There was another edition in 1542, with the cuts of the 1529 edition. These small borders appear again in an Hours for the use of Chartres printed in 1560 by Charles L'Angelier. Bernard assumed that they must have originally appeared in an edition printed by Tory, but no such edition has come to light and possibly never existed.

(*c*) *Initials*. In *Champ Fleury*, besides the large roman initials, the construction of which is the main subject of the book, and the well-known L[1] in a square embodying the woodcutter's tools, there are at the end several plates of initials, including roman letters, *lettres tourneures* and *lettres fleuries*. Two of these sets form the decorative initials of the books from Tory's own press. The four-line roman initials will be found in the Eusebius of 1532 (their design will be referred to later) and the *lettres fleuries*[2] occur in a number of his books. The form of the large roman initials is exactly that of the large *criblé* initials used by Colines and Estienne. Estienne's set may be seen in his folio Latin Bibles of 1528 and 1532; and, as may be verified, the G bears the Lorraine cross, which led Bernard to assign the alphabet to Tory, an attribution very much strengthened by *Champ Fleury* parallels.

This constitutes Tory's decorative work, the most important work which he did as far as book production is concerned. It is through these charming decorative designs that he influenced contemporary printers. If we examine the book of Denys Janot, one of the chief printers of illustrated books in the decade following Tory, we can trace the effect of his influence; it was not that Tory was directly copied but rather that he led the way to the study of Italian models and the style of the renaissance. While Tory was working in Paris, the printers of Basle had suddenly acquired a European reputation; that their influence was considerable in Paris may be seen in the books of

[1] This L and a similar A are found in the Bochetel books (cf. Fig. 11).
[2] These were subsequently acquired by Denys Janot.

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Pierre Vidoue, one of the busiest of the Paris printers. Yet, at the very time when Paris books were showing copies of the work of Holbein and Urs Graf, Tory produced his decorative borders, etc., the "colour" of which was more in harmony with the new romans and the italic founts then coming into fashion.

It is claimed for Tory that he not only designed the work which we have described but that in many cases he cut the blocks, and that indeed he made his livelihood mainly by the preparation of blocks for the Paris printers. Now there are two important passages in privileges granted to Tory which bear on this question. In the privilege printed in the Hours 1525, dated Avignon, September 23, 1524, we read: "Nostre cher et bien ame maistre Geofroy Tory, libraire demourant a Paris, nous ha presentement faict dire et remonstrer que puis nagueres il ha faict et faict faire certaines histoires et vignettes a lantique, et pareillement unes autres a la moderne, pour icelles faire imprimer, et seruir a plusieurs usages d'heures, dont pour icelles il ha vacque certain long temps, et faict plusieurs grans fraitz, mises et despens." In a second privilege printed in the Hours in quarto of 1527 and again in *Champ Fleury*, dated 5 Sept. 1526, we read: "ayāt regard et consideration aux peines, labeurs, fraiz & despens quil luy a cōuenu porter et soustenir, tāt a la cōposition dudit liure (*Champ Fleury*), q̄ pour la taille desdites Histoires, Vignettes, Frises, Bordeures, Coronemēs et Entrelas, pour fair imprimer Heures. . . ." Bernard was surely right in his contention that these passages refer to the preparation of blocks and not to the making of drawings. The reference in the first extract is to the material to be used in printing Hours. In the second extract the word *taille* certainly means the cutting of blocks; in the language of the day a woodcutter was a *tailleur d'images*. Therefore Tory himself cut some of these blocks; equally certainly his mark as a woodcutter was the Lorraine cross, as that mark is found many times in the Hours of 1525 and in *Champ Fleury*. He is not known to have had any connection with Lorraine, and why he should have adopted that signature remains a mystery. The fancied resemblance to the "toret," the implement which has broken the vase in Tory's device, remains an unsatisfying explanation.

But if we accept the Lorraine cross as Tory's mark, are we to assume that all the blocks so marked which appear in French books between 1520 and

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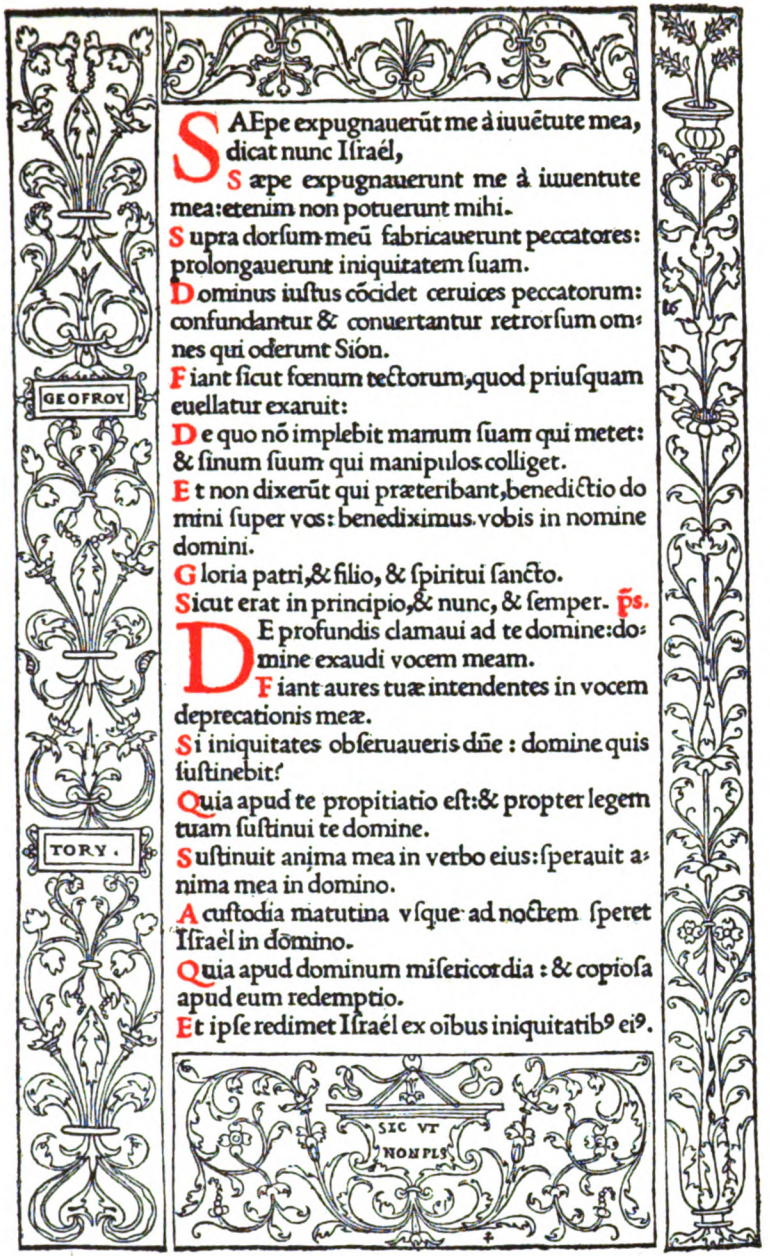

SAEpe expugnauerũt me à iuuẽtute mea, dicat nunc Iſraél,
Sæpe expugnauerunt me à iuuentute mea: etenim non potuerunt mihi.
Supra dorſum meũ fabricauerunt peccatores: prolongauerunt iniquitatem ſuam.
Dominus iuſtus cõcidet ceruices peccatorum: confundantur & conuertantur retrorſum omnes qui oderunt Sion.
Fiant ſicut fœnum tectorum, quod priuſquam euellatur exaruit:
De quo nõ implebit manum ſuam qui metet: & ſinum ſuum qui manipulos colliget.
Et non dixerũt qui præteribant, benedictio domini ſuper vos: benediximus vobis in nomine domini.
Gloria patri, & filio, & ſpiritui ſancto.
Sicut erat in principio, & nunc, & ſemper. ℣ps.
DE profundis clamaui ad te domine: domine exaudi vocem meam.
Fiant aures tuæ intendentes in vocem deprecationis meæ.
Si iniquitates obſeruaueris dñe: domine quis ſuſtinebit?
Quia apud te propitiatio eſt: & propter legem tuam ſuſtinui te domine.
Suſtinuit anima mea in verbo eius: ſperauit anima mea in domino.
A cuſtodia matutina vſque ad noctem ſperet Iſraël in dõmino.
Quia apud dominum miſericordia: & copioſa apud eum redemptio.
Et ipſe redimet Iſraél ex oĩbus iniquitatib⁹ ei⁹.

Gloria patri, & filio, & ſpiritui ſancto.
Sicut erat in principio, & nunc, & ſemper, & in ſecula ſeculorum. Amen. Pſalmus.
DOmine non eſt exaltatum cor meum: neque elati ſunt oculi mei.
Neque ambulaui in magnis: neque in mirabilibus ſuper me.
Si non humiliter ſentiebam, ſed exaltaui animam meam:
Sicut ablactatus eſt ſuper matre ſua, ita retributio in anima mea.
Speret Iſraël in domino, ex hoc nunc & vſque in ſeculum.
Gloria patri, & filio, & ſpiritui ſancto.
Sicut erat in principio, & nunc, & ſemper, & in ſecula ſeculorum. Amen. Hymnus.
MEmẽto ſalutis autor, quòd noſtri quondam corporis, ex illibata virgine, naſcendo formam ſumpſeris.
Maria mater gratię, mater miſericordię, tu nos ab hoſte protege, & hora mortis ſuſcipe.
Gloria tibi domine, qui natus es de virgine, cũ patre & ſancto ſpiritu, in ſempiterna ſecula. Amen. Capitulum.
EGo mater pulchræ dilectionis, & timoris, & magnitudinis, & ſanctæ ſpei. ℟. Deo gratias. ℣. Ora pro nobis ſãcta dei genitrix. ℟. Vt digni efficiamur promiſſionib⁹ Chriſti. ân. Sub tuũ præſidiũ. Cãticũ Simeonis
NVnc dimittis ſeruum tuũ domine, ſecundum verbum tuum, in pace.
Quia viderunt oculi mei ſalutare tuũ,
Quod paraſti ante faciem omnium populorũ,

G.iij.

Figs. 7 and 8. *The first Tory Hours*, 1525

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1535 were cut by him or at least under his supervision? It must be remembered that there appears no other claimant during those years, that the blocks in question all show the cross in the same form, and that the cross first appears about the time when we know from the document of 1523 that Tory was settled in Paris as a *libraire*. The earliest recorded appearance of the cross is on the title-page of a *Gradual* printed at Troyes by Jean Le Coq in 1521. This four-piece border with conventionalised decoration and winged "putti" in white on a black ground is reminiscent of Italian work but cannot be claimed to be in Tory's individual manner, nor can it be established that Tory had direct dealings with this Troyes printer. Bernard mentions three devotional cuts marked with our cross in *Les hymnes communes de l'annee*, translated by Nicolas Mauroy and printed by Le Coq's widow, undated,[1] but with a privilege dated 1527.

In 1522 we find blocks bearing the cross in the form known from Tory's books on title-borders in books printed by Colines, which may with some confidence be assigned to Tory. The *Commentarii initiarii in quatuor Euangelia* of Jacques Le Fèvre purporting to be printed at Meaux (Meldis), but certainly from the press of Colines, and dated June 1522, has a four-piece title-border signed with the cross. The book contains three large initials on a *criblé* ground, L, A, and I, which closely resemble the large alphabets of Estienne and Colines already referred to. In the same year Colines had another new border, described as *aux Lapins* (this was the sign of the first Estienne's shop and now Colines' address). This border, on a *criblé* ground, is found in a Melanchthon of July 1522, and frequently in later books of Colines. In 1523 we find a signed set of twelve cuts representing the twelve ages of man in a book of Hours printed by the widow of Thielman Kerver, dated May 20, 1523.[2] This set is an adaptation to a rather

[1] However, it is known that a number of blocks which originally belonged to Paris printers found their way to Troyes, and it is possible that these pieces were cut for the Paris press. The device of Le Coq (Sylvestre no. 875) was cut for the younger Le Coq and is not found before 1535. For the Lorraine cross in another form, see Blarrorivo, *Nanceidos opus*, 1518.

[2] Bernard did not know this edition but refers to the cuts under the year 1528.

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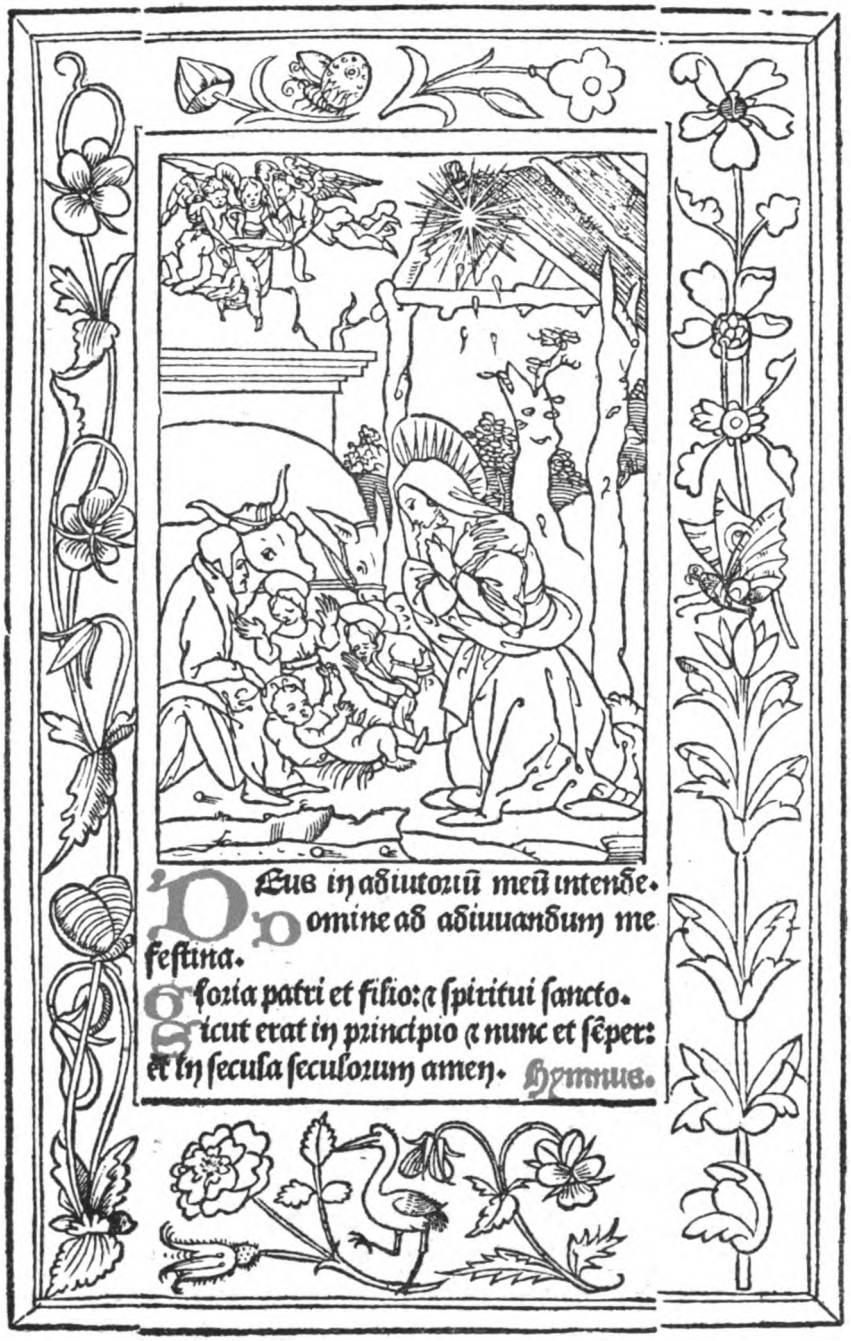

Fig. 9. *Hours, printed by Simon Du Bois*, 1527

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Fig. 10. *G. Bochetel*, Le Sacre de la Royne, 1531

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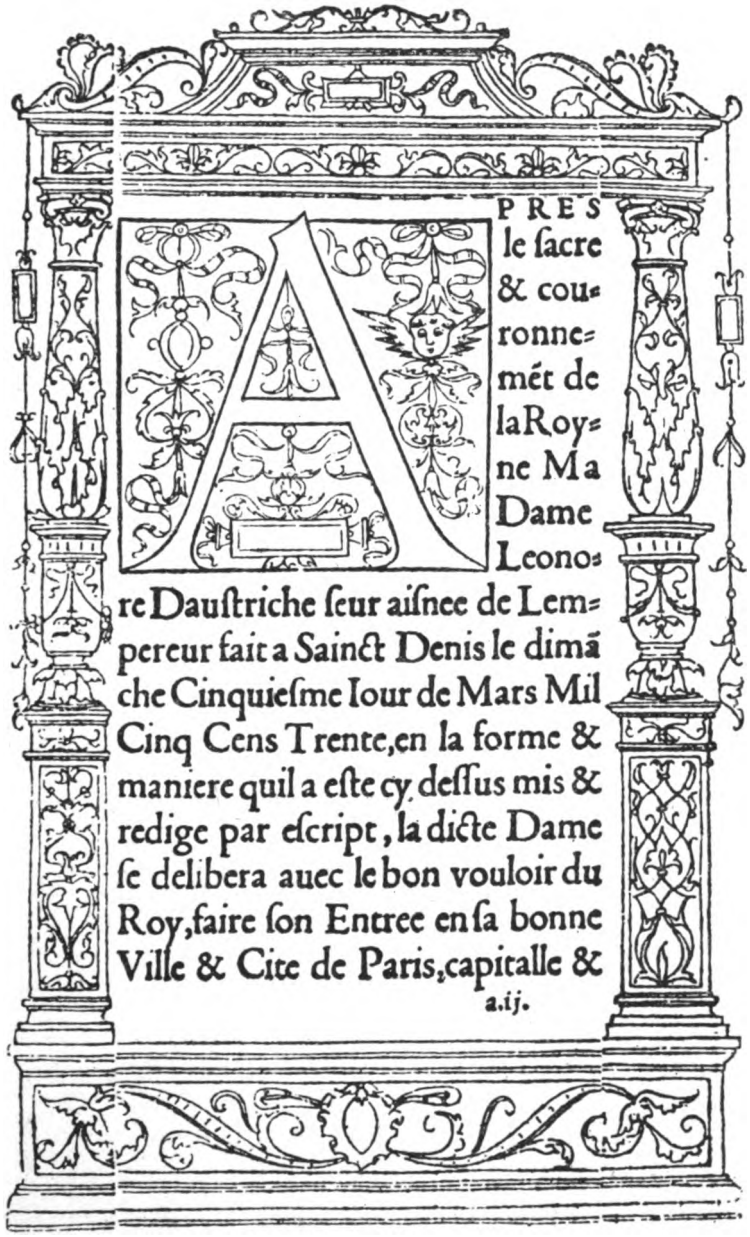
APRES le ſacre & couronnemét de la Royne Ma Dame Leonore Dauſtriche ſeur aiſnee de Lempereur fait a Sainct Denis le dimãche Cinquieſme Iour de Mars Mil Cinq Cens Trente, en la forme & maniere quil a eſte cy deſſus mis & redige par eſcript, la dicte Dame ſe delibera auec le bon vouloir du Roy, faire ſon Entree en ſa bonne Ville & Cite de Paris, capitalle &

a.ij.

Fig. 11. *Bochetel*, Le Sacre, 1531

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Figs. 12–15. *Hours, Oliver Mallard,* 1542

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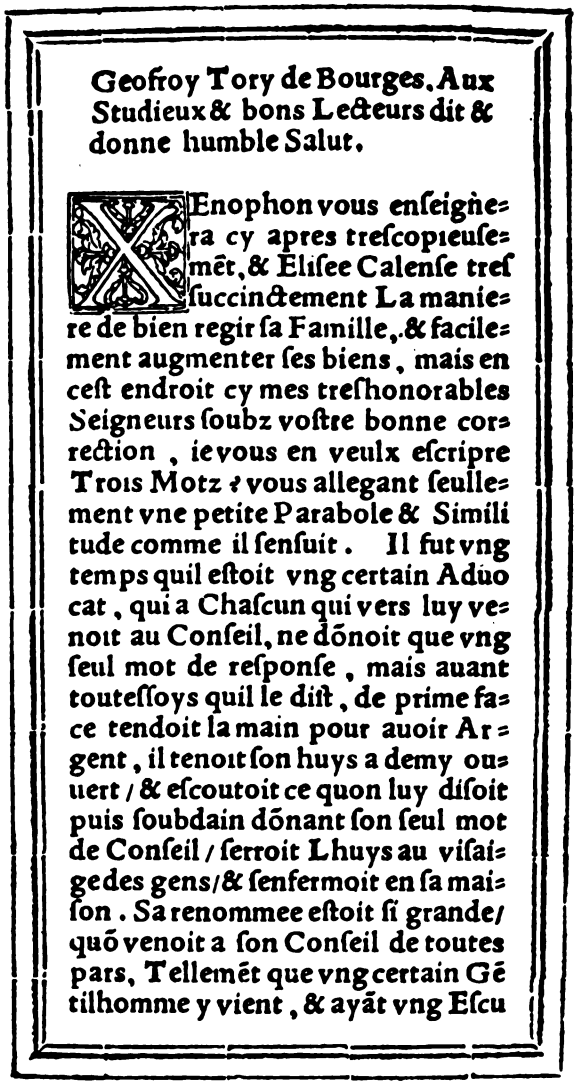
SCIENCE, pour ſenrichir hõneſtemẽt/ & facilement. Intitulee, Leconomic Xenophon. Nagueres trãſlatee de Grec & Lati en Langaige Frãcoys. Par Maiſtre Geofroy Tory de Bourges.

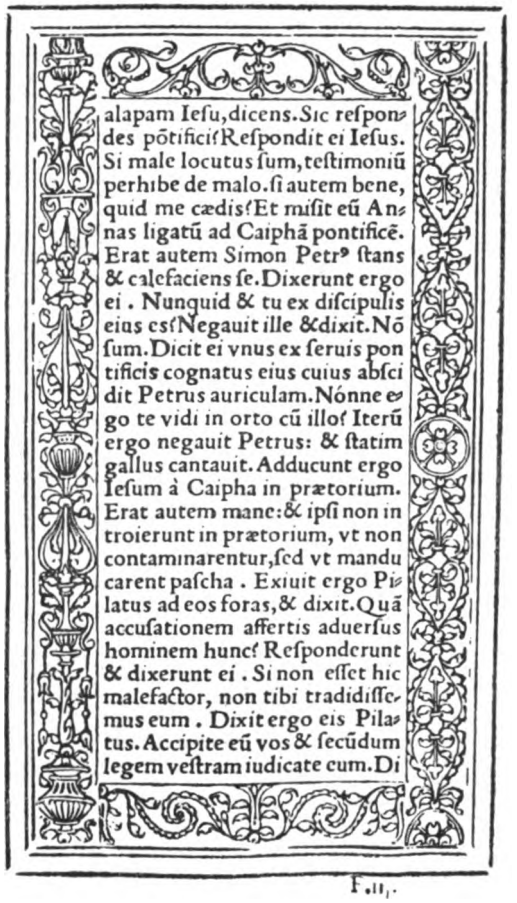
On les vend a Paris/en la rue Saict Iaques, deuãt Leſcu de Baſle. Et deuãt Leſgliſe de la Magdaleine, A lenſeigne du Pot Caſſe.

Auec Priuilege.



Geofroy Tory de Bourges. Aux Studieux & bons Lecteurs dit & donne humble Salut.

XEnophon vous enſeignera cy apres treſcopieuſemẽt, & Eliſee Calenſe treſ ſuccinctement La maniere de bien regir ſa Famille, & facilement augmenter ſes biens, mais en ceſt endroit cy mes treſhonorables Seigneurs ſoubz voſtre bonne correction, ie vous en veulx eſcripre Trois Motz & vous allegant ſeullement vne petite Parabole & Similitude comme il ſenſuit. Il fut vng temps quil eſtoit vng certain Aduocat, qui a Chaſcun qui vers luy venoit au Conſeil, ne dõnoit que vng ſeul mot de reſponſe, mais auant toutesſoys quil le diſt, de prime face tendoit la main pour auoir Argent, il tenoit ſon huys a demy ouuert / & eſcoutoit ce quon luy diſoit puis ſoubdain dõnant ſon ſeul mot de Conſeil / ſerroit Lhuys au viſaige des gens/ & ſenfermoit en ſa maiſon. Sa renommee eſtoit ſi grande/ quõ venoit a ſon Conſeil de toutes pars, Tellemẽt que vng certain Gẽtilhomme y vient, & ayãt vng Eſcu



alapam Ieſu, dicens. Sic reſpondes põtifici? Reſpondit ei Ieſus. Si male locutus ſum, teſtimoniũ perhibe de malo. ſi autem bene, quid me cædis? Et miſit eũ Annas ligatũ ad Caiphã pontificẽ. Erat autem Simon Petr⁹ ſtans & calefaciens ſe. Dixerunt ergo ei. Nunquid & tu ex diſcipulis eius es? Negauit ille & dixit. Nõ ſum. Dicit ei vnus ex ſeruis pontificis cognatus eius cuius abſcidit Petrus auriculam. Nónne ego te vidi in orto cũ illo? Iterũ ergo negauit Petrus: & ſtatim gallus cantauit. Adducunt ergo Ieſum à Caipha in prætorium. Erat autem mane: & ipſi non introierunt in prætorium, vt non contaminarentur, ſed vt manducarent paſcha. Exiuit ergo Pilatus ad eos foras, & dixit. Quã accuſationem affertis aduerſus hominem hunc? Reſponderunt & dixerunt ei. Si non eſſet hic malefactor, non tibi tradidiſſemus eum. Dixit ergo eis Pilatus. Accipite eũ vos & ſecũdum legem veſtram iudicate eum. Di

F.iij.

Figs. 16 and 17. *Xenophon*, 1531

Fig. 18. *Hours, Colines*, 1527

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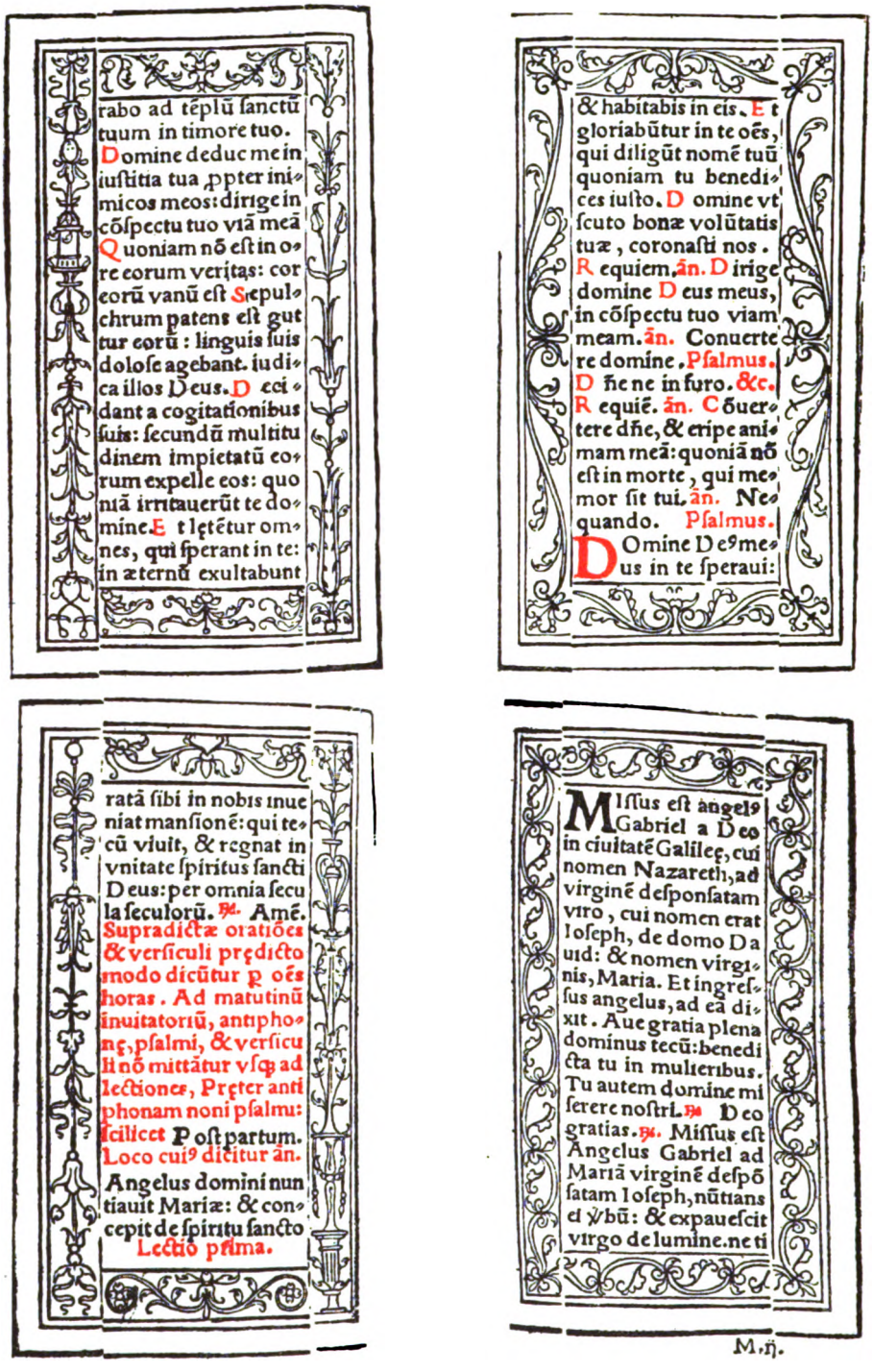

rabo ad tẽplũ ſanctũ
tuum in timore tuo.
Domine deduc me in
iuſtitia tua ꝓpter ini-
micos meos: dirige in
cõſpectu tuo viã meã
Quoniam nõ eſt in o-
re eorum veritas: cor
eorũ vanũ eſt Sepul-
chrum patens eſt gut
tur eorũ: linguis ſuis
doloſe agebant. iudi-
ca illos Deus. Deci-
dant a cogitationibus
ſuis: ſecundũ multitu
dinem impietatũ eo-
rum expelle eos: quo
niã irritauerũt te do-
mine. Et lętẽtur om-
nes, qui ſperant in te:
in æternũ exultabunt

& habitabis in eis. Et
gloriabũtur in te oẽs,
qui diligũt nomẽ tuũ
quoniam tu benedi-
ces iuſto. Domine vt
ſcuto bonæ volũtatis
tuæ, coronaſti nos.
R equiem. ãn. Dirige
domine Deus meus,
in cõſpectu tuo viam
meam. ãn. Conuerte
re domine. Pſalmus.
Dñe ne in furo. &c.
R equiẽ. ãn. Cõuer-
tere dñe, & eripe ani-
mam meã: quoniã nõ
eſt in morte, qui me-
mor ſit tui. ãn. Ne
quando. Pſalmus.
Domine Deꝰ me-
us in te ſperaui:

ratã ſibi in nobis inue
niat manſionẽ: qui te-
cũ viuit, & regnat in
vnitate ſpiritus ſancti
Deus: per omnia ſecu
la ſeculorũ. ℟. Amẽ.
Supradictæ oratiões
& verſiculi prędicto
modo dicũtur ꝑ oẽs
horas. Ad matutinũ
inuitatoriũ, antipho-
nę, pſalmi, & verſicu
li nõ mittãtur vſq; ad
lectiones, Pręter anti
phonam noni pſalmi:
ſcilicet Poſt partum.
Loco cuiꝰ dicitur ãn.
Angelus domini nun
tiauit Mariæ: & con-
cepit de ſpiritu ſancto
Lectiõ prima.

Missus eſt angelꝰ
Gabriel a Deo
in ciuitatẽ Galileę, cui
nomen Nazareth, ad
virginẽ deſponſatam
viro, cui nomen erat
Ioſeph, de domo Da
uid: & nomen virgi-
nis, Maria. Et ingreſ-
ſus angelus, ad eã di-
xit. Aue gratia plena
dominus tecũ: benedi
cta tu in mulieribus.
Tu autem domine mi
ſerere noſtri. ℟. Deo
gratias. ℣. Miſſus eſt
Angelus Gabriel ad
Mariã virginẽ deſpõ
ſatam Ioſeph, nũtians
ei ℣bũ: & expaueſcit
virgo de lumine. ne ti

M.ij.

Figs. 19–22. *Hours*, 1529 [1530]

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smaller scale of a set found in many editions of Kerver Hours, and the new designs are distinctly better than the originals. Of the same year is a cut of battle scenes in four compartments appearing on the title-page (and again in the text of the book) of the *Rozier Historial*, printed by François Regnault and dated February 10, 1522 (1523 new style). Under the year 1522, Bernard cites a title-border representing the medieval legend of Virgil, the story of Pyramus and Thisbe, and the judgment of Paris, done for Philippe Le Noir. I know it first in the *Histoire du Saint Graal* of Oct. 1523. This block also is a copy, a French version of a Basle woodcut after Urs Graf done for Conrad Resch, who at this time was publishing at Paris. Here then we have four title-borders and thirteen illustrations all bearing the mark as it appears in Tory's books and appearing about the same time that he had rented a shop in Paris.

It has been objected that the number of blocks bearing this signature is too large to have been the work of one man or of one small establishment; but if we remember that Tory died in 1533 and we rule out all blocks which had not appeared by 1535, the number is not extraordinary. In addition to the above-described blocks there are three more title-borders (two for Colines and one for Gilles de Gourmont), twelve devices (several of them possibly done after Tory's death), and sixteen illustrations.[1] A full account of these blocks will be found in Bernard, who has, as far as I know, overlooked only two illustrations, that of Sacrobosco's *Textus de sphaera*, Colines, 1527 (this is a copy of the cut appearing in editions of Sacrobosco printed at Strassburg), and a small cut of the Flight into Egypt in an oval frame, similar to the Ages of Man series, appearing in an Hours of G. Hardouin with a Calendar from 1528. It will be seen that for much of this work the preparation of blocks only is in question. Many of the devices are copies of earlier forms; one series of devotional cuts bears the initials L. R., those of the printer Louis Royer, who may also have been the designer. With the ex-

[1] Of the cuts appearing in devotional books, representing about half of these illustrations, the exact number is uncertain.

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ception of the blocks made for Colines and Estienne, where something of the decorative quality and the grace of Tory's work can be traced, there is little here which adds to his reputation, and our conclusion is that this miscellaneous collection of woodcuts are the designs of several artists of varying ability, but that all the blocks were prepared by Tory, or in his shop.[1]

For some twenty years after Tory's death new work continued to appear bearing this same signature of the Lorraine cross. Evidently this side of Tory's business was continued by some artist or artists unknown to us. As an instance of the excellent quality of some of the work from this *atelier* we may cite the cuts of the Dukes of Milan which appeared in a book by Paolo Giovio printed by Estienne in 1546. I say from the *atelier*, because it must be insisted that while cuts appearing some ten years or so after Tory's death may show his influence they cannot be attributed to him, unless evidence is produced which will explain why the blocks should have lain unused for such a period. Instances of this are naturally rare.[2] Another piece of work which is almost invariably ascribed to Tory is the set of initials and headpieces which accompany the *Grecs du Roi*.[3] When one considers how perfectly the decorative material harmonises with the types, one can hardly doubt that it was cut by an artist who had the types before him; and Tory died in 1533. Other examples of inaccurate or doubtful attribution to Tory are the two books of Hours printed by Colines in 1543. Borders from the quarto edition are reproduced in Courboin, *op. cit.*, as Tory's work in spite of the fact that some of the borders bear dates 1536, 1537 and 1539. The detail in these cuts, including that of the illustrations, is rather over-elaborated, and decorative motives of the late Renaissance appear, such as are not else-

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[1] A systematic study of French woodcuts of the period, at present lacking, might extend our knowledge of the original designers.

[2] Cf. the Holbein Dance of Death and Old Testament cuts, printed at Lyons first in 1537, but cut at Basle some ten years earlier.

[3] A document is extant relating to payment made to Garamond for the engraving of these types in 1541, and the first book printed in one of the new founts was a Eusebius of 1544.

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where found in Tory. In both these Hours arabesque borders occur, perhaps the earliest appearance in France of such decoration apart from the pattern books.[1] Certainly Tory was familiar with the arabesque (cf. his bindings)[2] but whether he ever cut the arabesque as a motive for book decoration cannot be proved. One woodcut which contains no signature may be considered here. The Diodorus, translated by Antoine Macault and issued by Tory's widow in 1535, contains a fine woodcut of Macault presenting his book to King Francis I, copied from a miniature in Macault's original manuscript. This cut is also one of Courboin's reproductions. The reasons for assigning it to Tory are that the book was issued by his widow (the book was probably printed by Pierre Vidoue) and possibly had already been planned by Tory; in the preface to the Xenophon of 1531 there is mention of a Diodorus and a Thucydides to be sold at the *pot cassé*; these editions have not survived, that is if they were printed by Tory. The illustration reminds one in its detail of the work of contemporary German artists and is quite unlike Tory's manner. The drawing is much superior to that of Tory's recognised designs; in fact our artist was never more than an amateur with the pencil. It is possible that Tory cut the block, but if so it is strange that he did not sign it. Our explanation of the cut being used in the Diodorus is that it belonged to the translator, Macault, who made use of it again in an edition of Cicero's *Philippics*, also translated by him and printed by the De Marnefs at Poitiers in 1559.[3]

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[1] One of the small arabesque borders was used on the title-page of a book by Oronce Fine, Colines, 1542. Arabesques are also found in a Cebes printed by Denys Janot in 1543.

[2] Tory was not a practical binder, but had two or three blocks designed for covers apparently in the last years of his life, when he was a printer.

[3] There are four other signatures, in addition to the Lorraine cross, found in French books and manuscripts which Bernard connected with Tory, two almost certainly wrongly and the other two questionably. (1) In a few editions of Hours published by Simon Vostre about 1515 are three cuts signed with a gothic G or a G and F. They are striking illustrations copied in part from Dürer. The style is not Tory's nor is there any evidence that

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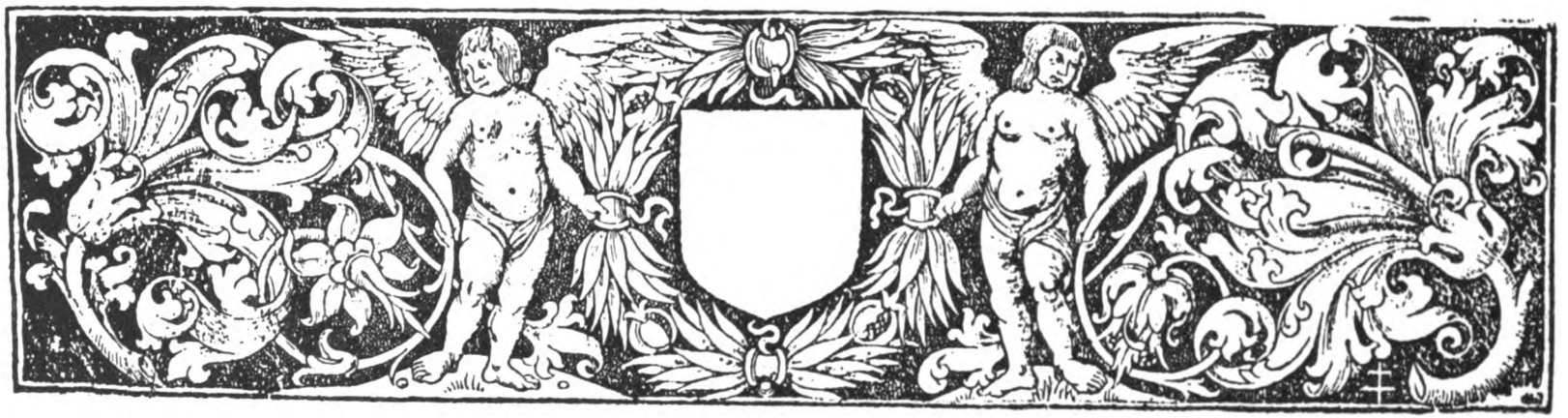

Fig. 23. *Gradual, Troyes*, 1521. (*The earliest piece signed with the Lorraine cross*)

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Tory tells us that he formed the idea of his *Champ Fleury* in 1523 on the *jour de la fête aux rois*. Its original title was *L'art et science de la deue et vraie proportion des lettres Attiques*. We have seen that one of the cuts is dated 1526 and the book finally appeared on April 28, 1529. The contents are described as follows: Book I. "L'exhortation a mettre et ordonner la langue françoise"; Book II. "L'invention des lettres Attiques"; Book III. "Sont deseignees toutes les dites lettres." The work is extremely discursive and by no means follows the arrangement announced. There is much on the origin of letters in all the books, and passages relating to the French language are scattered through the work. By insisting that his countrymen should write

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he was cutting blocks by 1515; he was probably in Italy at that time. (2) Another G appears on some very fine miniatures in two manuscripts, *Les Commentaires de César* and *Les Triomphes de Pétrarque*, dating from 1519 and 1520. This is now held to be the work of Godofredus Batavus. Some of the miniatures are signed "Godefroy." (See the article under Batavus in Thieme and Becker's *Allgemeines Lexikon*.) These manuscripts were the basis of Bernard's reasons for supposing that Tory was a miniaturist and that he was back in Paris by 1519. A number of copies of Tory's Hours are extant which have been coloured. As the colouring is done in the same style it has been inferred that they were issued from Tory's shop so coloured. This is very possible and to that extent Tory may have been a miniaturist. (3) A few woodcuts signed G. T. appear in books printed at Troyes. I know these only in some very poor reproductions in Varlot's *L'illustration de l'ancienne imprimerie Troyenne*. The amateurish appearance of these cuts may be due in part to the reproductions. (4) About 1525 there appear in the books of Pierre Gringore several cuts bearing the monogram G and a small s, with the Lorraine cross attached. Bernard interpreted this as "Godofredus sculpsit." In a book of Gringore's of 1521 there is an unsigned cut which is clearly one of the same set. This monogram, in a slightly different form, is found on a set of twelve plates representing the twelve labours of Hercules. Various interpretations of the monogram have been suggested (see Nagler's *Monogrammisten*) and the problem is still unsolved. As to the cuts in the Gringore books, anyone familiar with Tory's work will find it hard to credit that he had anything to do with such hideous and ill-executed blocks.

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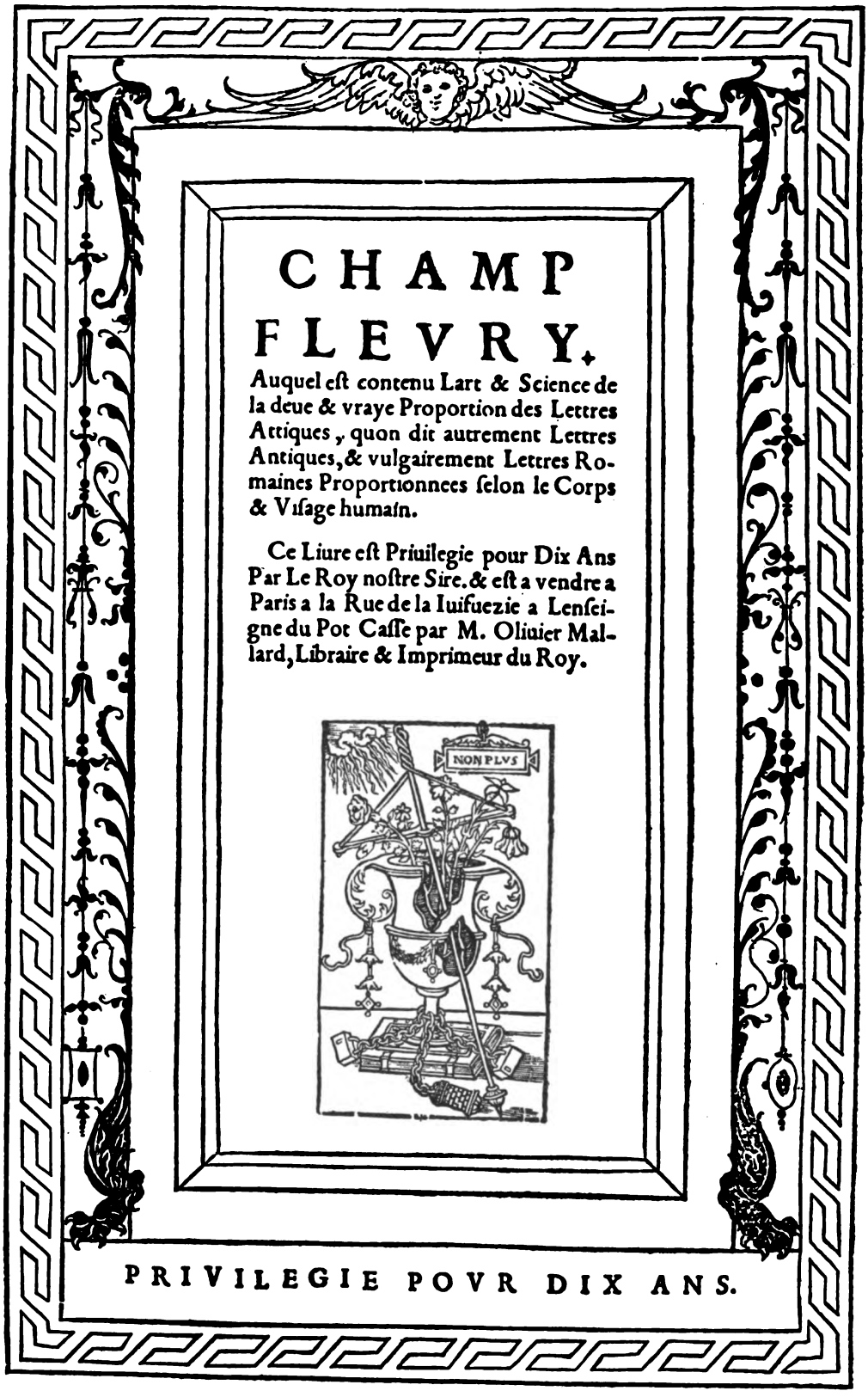

Fig. 24. *The re-issue of* Champ Fleury, *c.* 1536

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in French, that the French language was as worthy of study as Latin or Greek and by the reforms which he proposed in French orthography, Tory holds a very important place in the history of French philology. With the exception of one book of Hours, all the books printed by Tory were in French, the majority of them being translations from classical texts made by himself. This fact marks him out as a man of original ideas among the humanists of his generation. In his affection for allegorical explanations and his pedantic display of learning, he was a man of the Middle Ages. Like all the renaissance writers on the form of letters, he discovers a relation between the proportions of the human body and the proportions of the letters. Tory accepts the dictum derived from Vitruvius that the head is one-tenth of the body; to this he adds an allegorical connection with Apollo and the nine Muses. All letters are derived from I and O; the mythological story of Io is brought in to account for this fundamental principle. When he comes in the third book to describe the method by which the roman letters are to be constructed, he does this very briefly and fills up his text by many quotations from ancient authors relating to pronunciation and other matters only remotely connected with his subject. The really relevant part of the book is very short. Tory refers to the work of Luca Pacioli, Sigismondo Fanti, Lodovico Vicentino and Dürer, condemning the Italians because they took nine to one as the relation of the head to the body. He accuses—probably wrongly—Pacioli of stealing his designs from Leonardo da Vinci and criticises his letters in an arbitrary manner. His own method was to take a square, divide it into a hundred parts and to construct the letters with a rule and compass. The same means had been employed by his predecessors, but the actual design of his letters is his own, and in spite of its mathematical foundation is ultimately based on personal taste.

This was the first French attempt to put out a design of the roman alphabet and must have been of great interest to all the engravers of punches. Its indirect influence may have been important in interesting printers in the roman letter and confirming the already growing tendency against gothic, but of any more direct influence there is no evidence. Bernard quotes some commendatory verses by contemporaries, Antoine de Saix and an English-

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man, Leonard Coxe. Apparently *Champ Fleury* had a slow sale, for about the year 1536 Oliver Mallard, Tory's successor, brought out a re-issue of the original sheets, reprinting sig. A in a "Garamond" roman (copy in the British Museum). However, a new edition in octavo was ventured upon in 1549. In no case was the design followed by the men who engraved the new "Garamond" romans in the years immediately following the appearance of *Champ Fleury*. One has only to compare the capitals in the "canon" size of Estienne's roman in the folio Bible of 1532 with the plate of roman letters at the end of Tory's book to realise that Garamond did not take *Champ Fleury* as a model. Tory was committed to a square letter; the width of his M is actually greater than its height.

In considering Tory's career as a printer we are faced at the outset with the difficulty of deciding when he began to print. Bernard gives the Cebes of October 5, 1529, as his first book. There is no definite information in the book itself; from it we learn that the book is "a vendre audict lieu (i.e. Tory's shop) par ledict translateur (Tory) et par Jean Petit." The Hours in 16mo of February 8, 1529 (1530 N.S.), has in the colophon "apud Gotofridum Torinum." The Egnatius of April 13, 1529 (1530 N.S.), is described as being printed "pour Maistre Geofroy Tory de Bourges." The colophon of the next book, the *Procession de Soissons*, is ambiguous; the words are "acheue dimprimer le XXIX iour Daoust M.D.XXX et est vendre par Maistre Geofroy Tory"; and so on until we come to the Xenophon of 1531, which is definitely described as being printed "*par* Maistre Geofroy Tory." All the subsequent books with imprint have the *par* and not *pour*. If we interpret this strictly, it should follow that Tory was only the publisher and not the printer of the earlier books. But in fact the Cebes and the Egnatius are in no way different from the later productions; all the material and method of lay-out are Tory's. The explanation may be that at first he owned no press and had his books printed in some other office. But if so, he not only supplied the material but made himself responsible for every detail. For all practical purposes these books may be regarded as Tory's, including *Champ Fleury*. Bernard states expressly that *Champ Fleury* was printed by Gourmont, while the colophon says that it was printed "pour Maistre Geofroy Tory

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de Bourges et pour Giles Gourmont." None of the material belonged to Gourmont, not even the Greek type. Of that type, Proctor said that it was like early Greek used in Germany before Froben. I see no reason why we should not accept *Champ Fleury*, which appeared on 28 April 1529, as the first book printed by Tory.

Tory owned a very small amount of typographical material. He had some rules (the pages of the Egnatius and the Xenophon are ruled), a set of *lettres fleuries*, sets of two-line and four-line initials after the design of the plate in *Champ Fleury*, and two founts of roman type. The type of *Champ Fleury*, an 11-point roman, is the type in which the great majority of his books are printed. It is akin to many other roman founts in use at Paris in the first quarter of the sixteenth century. We may compare it with the roman Guillaume Le Rouge used twenty years before Tory began to print. An even closer parallel may be found in a type of Gilles de Gourmont, cf. a Guinterus of 1527. Many of the letters in the two founts are indistinguishable. The chief difference seems to be that Tory's is cast on a wider body. Tory felt the need of more light in his pages and obtained it in part by this method. His larger roman, a 17-point, used in the Eusebius and the *Ordonnances du Roy* of 1532, is also cast on a wide body and is also of the family of the earlier Paris romans.[1]

There are three books issued by Tory which show neither of these types, the Hours in 16mo of 1529 (1530 N.S.) and two little books by Guillaume Bochetel describing the coronation at Saint Denis of Queen Léonore and her entry into Paris early in 1531. These are among the finest Tory books, partly by reason of their decoration and partly because they are printed in types of a better design than those of Tory's own press. The type of the Hours in 16mo is a roman of about 9-point and appears to be identical with that of a little book of Hours printed by Pierre Vidoue for Germain Hardouin in 1526. Nor does Tory make any direct claim to have printed the book in question; its colophon reads "*apud* Gotofridum Torinum," whereas

[1] On p. 148 of No. 5 of *The Fleuron*, this fount is shown next to a pre-Garamond roman of Robert Estienne.

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the Hours in 4to of the following year, actually printed by Tory, is described as being issued "*ex officina* Gotofredi Torini."

In the two pamphlets by Bochetel—the *Coronnement* of 24 pages and the *Entrée* of 48 pages—we find three sizes of roman type. There are a few lines in a fount of about 10-point; the colophon of both books and various other passages are in an 11-point roman, which is the type of Tory's first Book of Hours printed by Colines and issued in January 1525. The main text of both books is printed in the Terentianus fount of Colines, the earliest "Garamond" roman. The Terentianus appeared in November 1531, whilst a Galen of the same year has no month date. The colophons of the Tory books read "acheue dimprimer le XVI iour de Mars MDXXX (1531 N.S.). Et est a vendre a Paris par Maistre Geofroy Tory," for the *Coronnement*; and "acheue dimprimer le Mardy Neufuiesme iour de May MDXXXI" for the *Entrée*. Since at any rate two of the types were Colines, the inference is that the books were printed by him. Although Tory was not yet the King's printer—he first describes himself as such in the Xenophon of July 1531—he must have been commissioned by the Court to prepare these two books and he very wisely entrusted the printing to the foremost Paris printer, and he was fortunate enough to find ready in the Terentianus fount one of the best types of the sixteenth century. In view of the colophons of the books and Tory's other dealings with Colines, this seems to us a more probable explanation of the procedure than the supposition that Tory borrowed the types and printed the books himself. In any case the point of importance, in our endeavour to estimate Tory's influence on typography, is to name the designer of these founts. The Terentianus fount, the immediate predecessor of the true "Garamond," is of great interest in the history of typography; the other types found in the two books in question are hardly less so, since they are of the same school.[1] The type of the Hours of 1525 represents the first break from the traditional Paris romans, a break which culminated in

[1] The whole subject of French sixteenth century founts and their origin was exhaustively treated in Mr Beaujon's lengthy study printed in No. 5 of *The Fleuron*, and it is only for the sake of completeness that I am trespassing on his ground.

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the work of Garamond. There is no direct evidence as to its designer. It is not unlikely to have been Colines himself. As far as Tory is concerned, it can but be remarked that the evidence of the books which he undoubtedly printed is against the claims which Bernard made on his behalf. For if Tory designed either of these types it is inconceivable that he would have remained content with his two old-fashioned romans. At the very time when the Paris printers were taking up italics (there is no italic in any of Tory's books) and the new better-designed romans, Tory followed a path of his own and remained outside the new movement. His books are original and the smaller ones are at least very pleasant volumes; of his most ambitious production, the folio Eusebius, little good can be said, so poor is the press-work and so unattractive the type. Of direct Tory influence on French typography there is no trace. His use of rules, his arrangement of a title-page with its small capital letters after the design in *Champ Fleury*, the resort to leading as in the *In Lodoicae mortem epitaphia*, were all peculiar to himself; fashion favoured the canon size of the "Garamond" letter on title-pages, the use of leading belonged to an earlier generation, and the appearance of rules is very rare in French books of the period.

The claims which Bernard made for Tory as an engraver of types rest on the epitaph, written a century and a half after Tory's death, by one Nicolaus Catharinus on information supplied by a printer of Bourges, Jean Toubeau, who claimed descent from Tory. The epitaph in Latin verse is dated 1684, and gives a summary of Tory's career. It contains the lines: "Primus omnium de re typographica sedulo disseruerit, Litterarum sive caracterum dimensiones ediderit, Et Garamundum calcographum principem edocuerit, Viri boni officio, quoad devixit, Anno M.D.L. semper defunctus." Toubeau's inaccurate information as to the date of Tory's death does not strengthen the value of the tradition relating to Garamond; but Bernard deduces from this document that, since Garamond was all his life engaged solely in the engraving of types, there is nothing in which Tory can have instructed him except type-cutting. Therefore Tory himself was an engraver of types and cut the new roman and italic letters of Colines and Estienne. But there is also a tradition, according to Lottin, that Garamond was at work by

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1510. Perhaps we had better regard each tradition as equally valueless. We may suppose that Garamond was Tory's pupil in the sense that he was interested in the roman letter by the study of *Champ Fleury*, but, as we have seen, his founts exhibit no trace whatever of acquaintance with Tory's models, and at the most Tory may have been responsible for urging Garamond to avoid gothic. It is at least possible that Tory did engrave types and there is a passage in *Champ Fleury* which shows that he was familiar with the process; but it would be rash to credit him with more than the two romans in which the books from his press were printed—and even those cannot be proved to have come from his hands.

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ON DECORATIVE PRINTING IN AMERICA

by

PAUL BEAUJON

The human race has kept for hundreds of centuries a memorandum book in which to note its appointments with eternity. The successive pages form the history of art, and so carefully has it been kept of late that it would read like a diary in the future tense were it not for the fact that some of the entries turned out to be *rendezvous manqués*. In no case does the concrete work of art—which notes one of these *rendezvous*—have in itself the content of aesthetic experience any more than the note "8.30 p.m. Haymarket Theatre" conveys the *effect* of a performance of Hamlet. Nevertheless any design, any piece of music, any gesture that points out to the human mind its shifting relation to unshifting beauty, in form or rhythm, serves to steady the intellect by reminding it of super-intellectual retreats.

Ornament is the form of art most adapted to be carried about by adventurous man and scrawled upon church walls or women's hats or book pages or whatever confronts him. Churches and women are occasions for mystery, and in each case the application of ornament introduces elements at least recognisable for pattern and rhythm; hence, reassuring elements. And as for printed pages, the roman types of to-day do not combine in any particular pattern of straights and curves, and we are justified in decorating a book with something more abstractly graceful than such letters as "h" or "a." The reader's intellect being focused upon the text, the decoration can whisper by some sly curve of arabesque or flower the *memento pulchritudinis* that reminds us subconsciously that our chief engagements are not with, but above, the intellect. This is the only justification for putting any ornament at

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all in the inside of a book: for on the face of it the printer's only task is to convey an idea as comfortably as possible from author to reader, and if books were only transparent vessels for argument there would be no place for decoration. But books, most of them at any rate, appeal to the reader by a system of connotations, not all intellectual: and mediaeval illuminators did well to train golden vines around pages of their Bibles. Reason must lead to Beyond-Reason or stay unfruitful. But because decoration in this sense keeps the subconsciousness at peace while the intellect is busy, it must be sufficiently subordinated to glide by the conscious mind and function like music at a cinema, almost unheard by the wits. Perhaps the best method of subordinating a fine piece of ornament is to conventionalise it, and in book work to keep it strictly in the manner and method of type printing.

To this extent we can examine with twofold interest the growing practice in America of treating book ornamentation with seriousness and discretion: they take the thing seriously because the American mind seems to share more than any other ethos the love of elaborateness, the gusto, the humility before symbols, of the mediaeval mind; they are discreet because the leading printers have insisted on the preëminence of type—possibly because they were not draughtsmen themselves and thus could withstand temptation.

There are two distinct ways of decorating a page of type, and each way has been developed separately since the sixteenth century. The first is to apply drawings which, however altered by the technomorphic action of transference to woodblock or copper-plate, retain something of the special and personal quality of the artist's hand. The second is to make use of elements which are as impersonal as type itself. The chief difference, it will be seen, lies in this question of "special" or "general" usefulness: as the drawn decoration approaches illustration in its specific reference to the page at hand, it recedes from usefulness in any other given page. Beardsley was a decorator of books: but the final tail-piece to Wilde's *Salome*, though hardly an illustration, could never be used in any other book or even any other page of that book. The nature of an epigram is that it must not be repeated, but a homely phrase can form part of many conversations; and any use of type "flowers" is analogous to this less brilliant—and more

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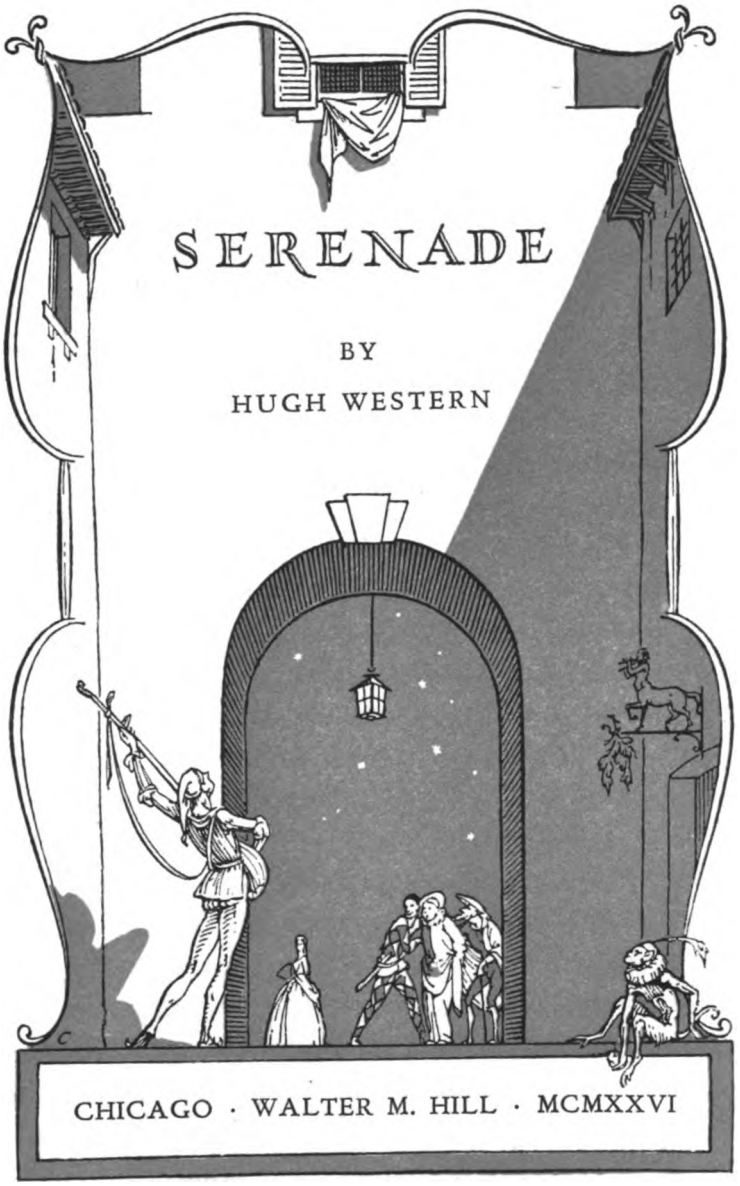

Fig. 1. *Title-page designed by Mr T. M. Cleland*

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important—use of language. French "fine" printing is almost wholly decorated in the first-mentioned manner by head-pieces and vignettes, often mere pictures in colour, illustrative of the contents. The artist is enabled by modern graphic processes to make it seem (if he will) as if he had sketched or painted directly on to the printed page of each copy of the book, so faithfully can his work be reproduced. Decoration thus applied looks like an accident, happier but not less obtrusive than an ink-splash. England has produced several masters of the "special" style of decoration, however, who use line of a quality that deliberately acknowledges the typographic restraint of the woodcut. There is also some use of type "flowers" but generally in the strict traditions of the arabesque. Probably because they are associated with the work of bygone English printers, the tendency is too often to handle these units in perfunctory repeating patterns, as more or less conscious archaisms. German typographers, with the exception of Prof. E. R. Weiss, seem to leave decoration to its more obvious place in calligraphic or woodcut books. In the United States, however, there has been so much experimentation with type ornaments—perhaps in the absence of a first-rate original artist—that the reader, or rather the collector, of "fine" printing has developed a cordiality towards unusual floriations. Several designers, moreover, becoming impatient of the set traditional patterns, have worked the old material into fresh forms, and we are not surprised to find at least one essay in a radically new style of book ornamentation which may have in it the possibilities of a national style.

To consider the source of this vitality, we must note that in between the two kinds of decoration just mentioned is a field, necessarily vague, in which elements of drawn design are re-used in such a way as to lose their personal quality and are thus enabled to have an enlivening effect on the second, or conventional, style of ornament. Probably during the sixteenth century several motives of arabesque woodcut borders were actually cut out of the blocks to be used as separate flower vignettes; surely many such models were eventually cut by typefounders. The same thing happened when Luce and Fournier selected motives from eighteenth-century engraved vignettes for cast ornaments. In the nineteenth century the only parallel of like

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originality was the influence of Joseph Crawhall's "Chapbook" cuts on cast decoration. The English development of the Crawhall cuts was, characteristically, the vigorous brush-drawn designs of Lovat Fraser. Not less characteristically in America Mr Will Bradley had *cast* various bold vignettes, and went on to redraw an accompanying series of archaic "flowers" which, though determinedly quaint, were full of colour, usable and able through their wide popularity to prepare the way for more discreet work later on. The re-cutting of the so-called "Caslon flowers" thus owed nothing to the Kelmscott tradition of specially made borders which was still influencing the Merrymount and Riverside Presses at the beginning of this century. Mr Updike had title-pages drawn for several books, notably the Humanists' Library, in the style of the Italian renaissance, while Mr Rogers more frankly used actual borders of de Tournes and Tory, or imitated closely the initials and *en-têtes* of the Estiennes. Thus Mr Rogers' effort, while serving to refine popular taste, was unproductive, while Mr Updike was able to guide and encourage the original work of at least two young designers who, thanks to this opportunity, have enriched American typography.

The first of these, Mr T. M. Cleland, started as a painter and has recently returned to his *premier amour*. Having a contempt for modern civilisation in general and yankeeism in particular, he derives his happiest work from the French eighteenth century, toned down by earlier studies in renaissance classicism. He has designed one type-face, redesigned part of another, and drawn several series of "flowers." Mr W. A. Dwiggins, on the other hand, has not yet published a type design; yet his talent is above all typographic, and his crisp lettering and drawn ornament displays a "book sense" unaffected by the flights into fine art which tempt Mr Cleland. Far from relying on ancient sources of inspiration, he is almost alone in his country in championing modernism in printing and in rejecting, as we shall see later, traditional motives of decoration.

Mr Cleland has produced a series of *abiblia* in the form of pamphlets or books of advertising which unhappily depend too much on their personal felicity of drawing to be of influence on the ordinary printed book. Even such a daring and successful title-page as that of *Serenade* (Walter Hill,

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Chicago, 1926) must be a lone phenomenon now that the artist has abandoned book work. It is only in advertising that the inimitable is imitated as a matter of course; and we must regret that the draughtsmen who clamber in Mr Cleland's footsteps are concerned with publicity only, and are not called on for further works such as the Ginn & Co.'s fine *Arithmetic*, on which this designer lavished a wealth of decorative illustration.[1] There are, however, "flowers" drawn by Mr Cleland for the American Type Founders Company and for the Mergenthaler Linotype Company which are pleasantly simple and usable. The title of the Knopf edition of Mr Arthur Machen's *Ornaments in Jade* (1924) shows Mr Cleland's own use of these ornaments.

Mr Bruce Rogers, a painter by inclination, mistrusts his own hand in the use of line. He has never been satisfied with his own drawings, because he feels that they lack the cold, inevitable simplicity which his taste calls for. It was necessary therefore that he should turn to some convention, less "fussy" than the imitation woodcut style of the *Centaur* decorations, which should still draw upon the precision of the tool. When he was in England in 1917, there was already in existence a noticeable interest in type "flowers"; the Pelican Press had gone a step beyond the rather archaistic uses by the Daniel Press and Mr Updike into what looked like a frank enjoyment of the units for their own ornamental value. But as the "Caslon" (i.e. Dutch seventeenth century) versions were over-elaborate for Mr Rogers' taste, he had motives photographed from an assembled arabesque pattern of the sixteenth century and used the resulting line cuts not *en bloc* but cut up and recombined so that they functioned essentially as cast "flowers"; in fact they were cast shortly afterwards by the Monotype Companies of England and America respectively, and used by Mr Rogers in his "Garamont" number of

[1] If it is ever permissible to "play safe" by imitating graphic conventions of a past age, it is certainly in the decoration of such text-books; the book itself is no original contribution to knowledge but a primer of elementary truths discovered in past times, to which historical decoration is not alien. In training good taste, as in any other form of education, we can afford to borrow outright; the historical manner is tolerable in many places, but it is actually valuable in the schoolroom.

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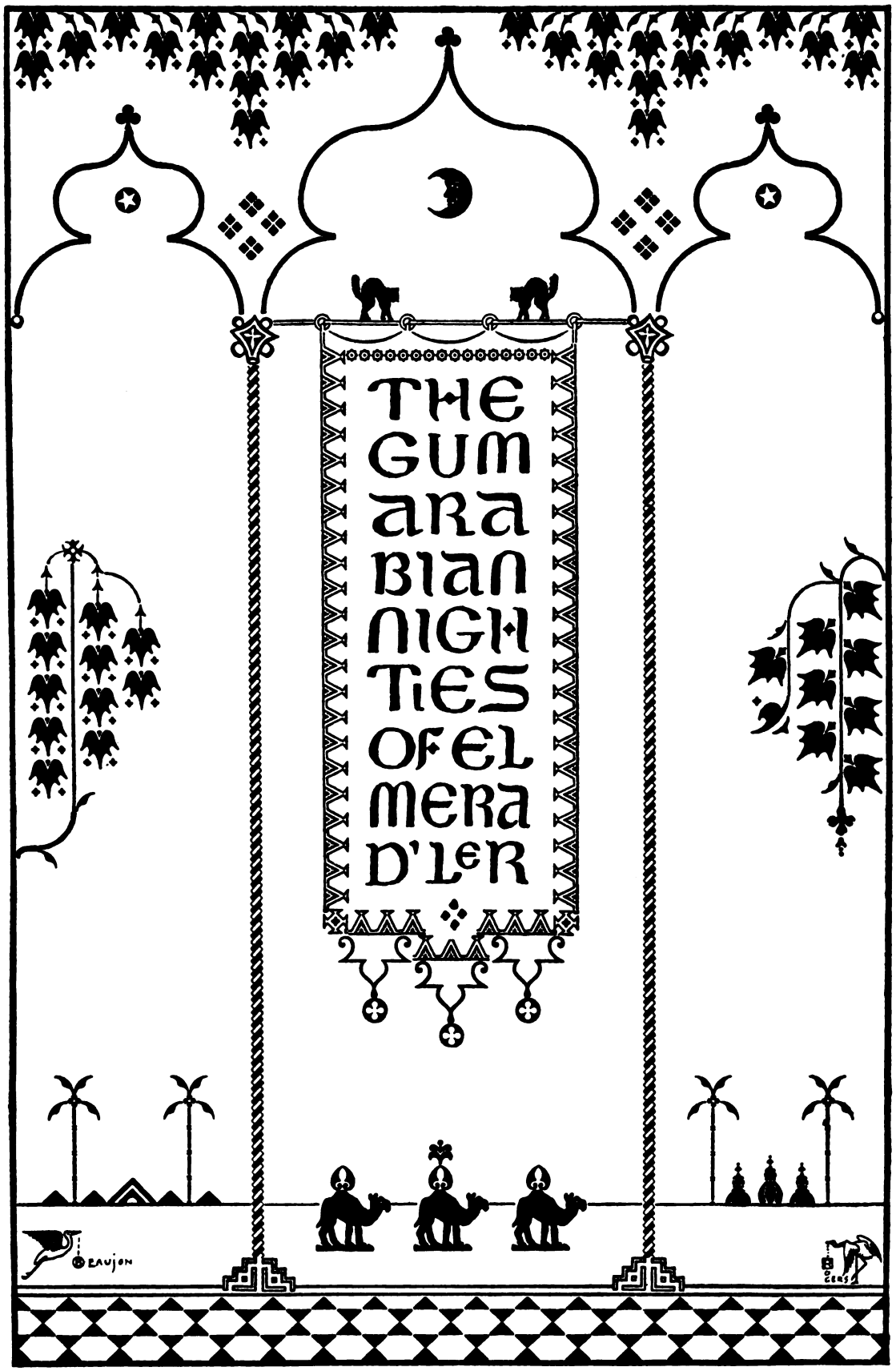

Fig. 2. *Made up from Monotype ornaments by Mr Bruce Rogers*

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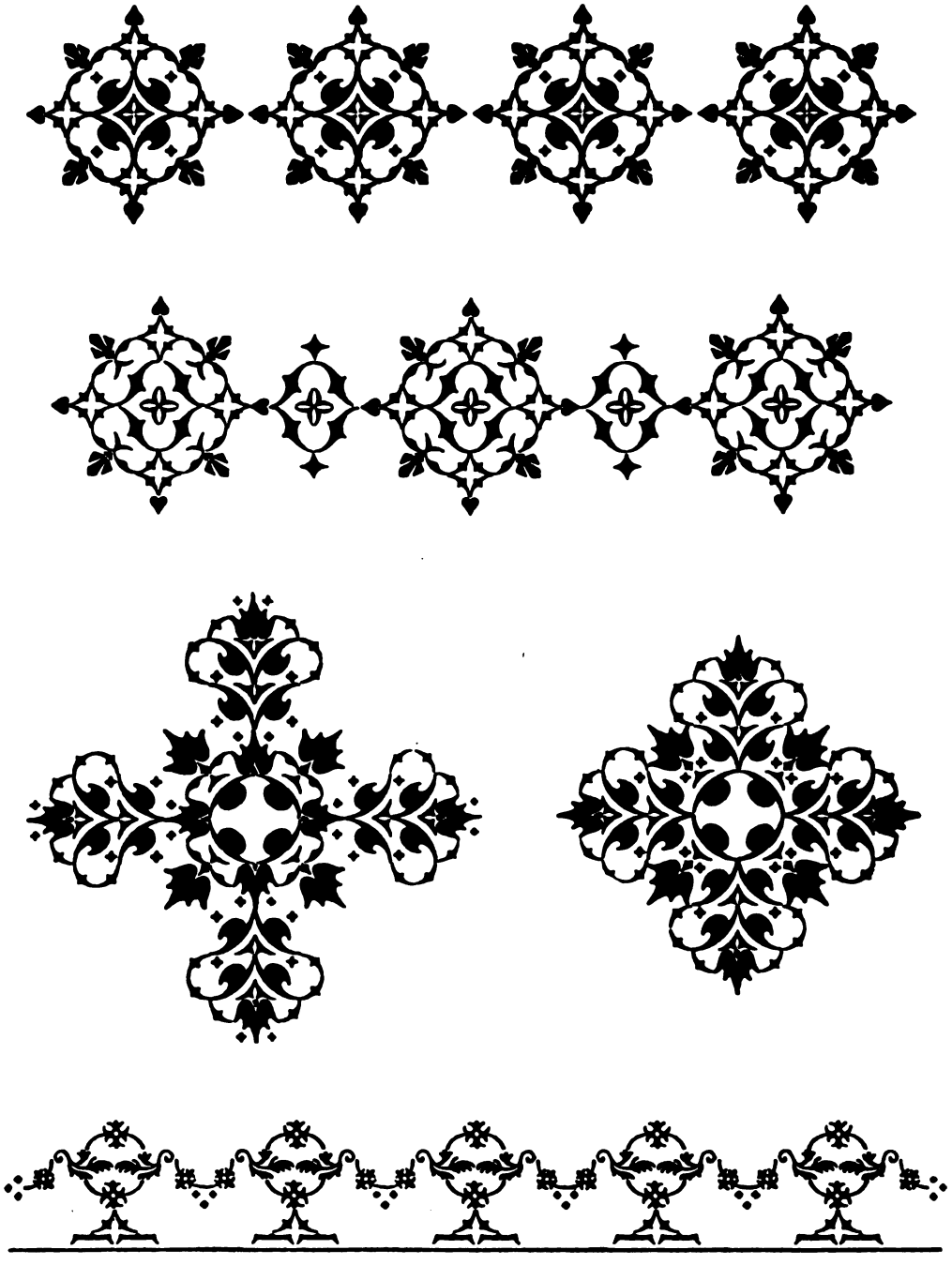

Fig. 3. *Ornamental head and tail pieces, etc., arranged by Mr Bruce Rogers*

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Monotype (Philadelphia, 1924). But the trouble with an arabesque is that it is meant to be arranged in one particular pattern, with only minor variations in what is essentially a repeating design. Mr Rogers told the present writer at that time that he found it impossible to use any modern type "flower" for the experiments he had in mind: "they look too 'drawn'," he said, "they are rather little pictures of leaves or dots, or whatever it is, than simple units that can be built up into anything you like. You can't do anything with a circle but repeat it; but a half-circle is capable of some variation and a quarter-circle is combinable in a hundred ways." On this principle he began scanning old specimen books and lifting from obscurity an odd assortment of lines, braces, and geometrical scraps; and though his sense of humour led him to decorate a book on Maine Lumberjacks with small Christmas trees and a steel-chain border, he was the first to use the humble comma and bracket as motives in line, and to isolate the simplest possible leaf-form so as to use it, not so much to *represent* a dolphin (as in the head-piece to *The Symbol and the Saint*) as to invoke a fluid line that makes both the dolphin's flight and the curling leaf equally beautiful. Figs. 2 and 3 exhibit applications of Mr Rogers' cunning to these simple units. The typographic fountain was designed to show that the pleasant curves of a basin and falling water are all inherent, in their essentials, in the common material of a printing office. Mr Rudolf Ruzicka has recently satirised the too-literal followers of this theory in one of Mr Marchbanks' calendars; ingenuity cannot outdo these exclamation-point legs of ladies hurrying through typographic rain under bracket-umbrellas; but Mr Ruzicka is a draughtsman and rightly impatient of naturalistic attempts with conventional material. Only Mr Rogers can be trusted with this light-handed frivolity, and he himself is too evidently waiting for a new and really adaptable set of units. He has as it were the grammar but not the words themselves.

The need, then, is for a whole language of decorative units, small, impersonal and preferably not naturalistic, which shall start fresh from motives familiar and pleasing to modern eyes rather than labouring in the antiquated tradition of the old "flowers." Typefounders in the English-speaking countries have made no particular contribution to this need. Mr Cleland and

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Mr Teague in America and Mr Percy Smith in England have designed flower-forms and arabesques which are distinguishable from old models more in their colour than in their actual design. They repeat well in many cases, but do not lend themselves to dynamic design, such as a vignette of growth-form or a title-page that invokes, however fantastically, the idea of structure. The only group of ornaments that does lend itself to this "dynamic" treatment is the Fournier style. First revived by the Peignot Foundry in 1912, these units were treated as part of a baroque manner by such few printers as could use them, and even when a number of them were brought out by the Lanston Monotype Company in England it was in the same archaistic kind of grouping by which Fournier, imitating Luce, sought to provide a substitute for engraved garlands and rococo conceits. But when Prof. Weiss redesigned the units in Germany, giving them a modernistic sparkle, it became apparent that they were by their very simplicity combinable in the most flexible ways. Recently Mr Frederic Warde has been experimenting in Paris with Monotype Fournier ornaments. In his hands they form arches, borders of a curious trailing casualness, delicate structures that recall the wayward fancies of Androuet du Cerceau. The true origin, and the most useful field, for these inventions is in the more riotous field of binding-patterns and end-papers; but there is no reason why such uncanny ingenuity as Mr Warde's should not carry over from the binding on to the text page in cases where both can be set from composing machine material, the binding being printed from type on paper or from brass cuts of type on cloth, instead of calling upon an entirely different set of tools as it did in the old days. It has not been pointed out that the Fournier type, being based on the clean-cut "modern" design of Grandjean, can only accidentally be associated with the Fournier "flowers" and looks more natural in a severer setting; the designer who knows enough to keep Bodoni type unornamented may still be lured into making a "period piece" of a Fournier book and neglecting the opportunities of combining the rococo units with that most rococo old-style, the "Garamond" of the Imprimerie Nationale. Mere respect for historical accuracy should not prevent this experiment.

But adaptable as the Fournier units seem in contrast to the arbitrary

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EVELINA

LETTER ONE

Lady Howard to the Reverend Mr. Villars

Howard Grove, Kent

CAN any thing, my good Sir, be more painful to a friendly mind than a necessity of communicating disagreeable intelligence? Indeed, it is sometimes difficult to determine, whether the relater or the receiver of evil tidings is most to be pitied.

I have just had a letter from Madame Duval; she is totally at a loss in what manner to behave; she seems desirous to repair the wrongs she has done, yet wishes the world to believe her blameless. She would fain cast upon another the odium of those misfortunes for which she alone is answerable. Her letter is violent, sometimes abusive, and that of *you!* —*you*, to whom she is under obligations which are greater even than her faults, but to whose advice

Fig. 4. *Project for an edition of* Evelina *with decorations made up from Monotype units by Mr F. Warde*

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The dance, however, was short, and he spoke very little; so I had no opportunity of putting my resolution in practice. He was satisfied, I suppose, with his former successless efforts to draw me out; or, rather, I fancied, he had been inquiring *who I was*. This again disconcerted me, and the spirits I had determined to exert, again failed me. Tired, ashamed and mortified, I begged to sit down, till we returned home which I did soon after. Lord Orville did me the honour to hand me to the coach, talking all the way of the honour *I* had done *him!* O these fashionable people.

Well, my dear Sir, was it not a strange evening? I could not help being thus particular, because, to me, everything is so new. But it is now time to conclude.

I am, with all love and duty, your

EVELINA

Fig. 4. *Project for an edition of* Evelina *with decorations made up from Monotype units by Mr F. Warde*

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Fig. 4. *Project for an edition of* Evelina *with decorations made up from Monotype units by Mr F. Warde*

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patterns of the arabesques, they are far from "starting fresh" in the use of decorative motives. The palm-leaf, the olive-spray, and sun-in-splendour were by the end of the seventeenth century little symbols of something very real, comforting, inspiring to the eyes of that age. Monarchy was their source; the *roi soleil* spread his beams over the young shoots of the new sciences, the revived arts, and the palm and olive flourished meaningly in the humblest type-border. To revive them in these days is to confess that even archaistic grace is better than no grace at all, and that we for our part have no abstract notions, too enormous to be spoken-and-broken, that can give rise to equally pleasant symbols. But this is not true; we can find out what we really believe by noticing what we consider beautiful, just as we can find out what society expects of women in any given age by noticing what modification fashion makes in their figures. "Crinoline" decoration is harmless and often pleasing in a conscious way; but we must have some approximation in ornament of the things that please us *unconsciously*, that are so much part of our present life that we do not think of them within gilt frames or languishing in museum cases. There has been, as we have seen, no effort in this direction from American or English type-foundries; but M. Charles Peignot in Paris, an ardent modernist, has sponsored in the *Vignettes Latour* a series of units deliberately connoting the metallic, austere quality of modern machine-ridden life. The man of to-day, M. Peignot would seem to argue, grows roses because it is a pretty habit of mankind; but he "grows," creates, machines because that is his obsession and the immediate tool of his real physical happiness; hence the machine can give rise to a more vivid sensation of enjoyment than the flower, when its shadow is cast on a page. The theory is sound, and the shape of some of these unsentimental units in the 12-point size goes far to uphold it; but for ordinary book work all the most interesting forms are too large, and would shout down the printing type. Recent German experiments have this drawback also; known to be "futurist" in design, the units are thought of as eye-catchers for publicity of the wilder sort, and so are cast in sizes suitable for advertisements or even posters. But is this new decorative language too abrupt, too obvious for the printed book?

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The question has been faced fairly by Mr W. A. Dwiggins, who has already been mentioned as a deliberate modernist; he is, however, a man of wit who is not affected by mere *snobisme* and is willing to handle and defend the basic aesthetic implications of any style that he adopts. He has recognised the naive fallacy of delineating parts of machines, more or less realistically, to suit a machine-minded world. The machine is a machine only *in its function*, and this functional quality ceases when individual parts, recognised as having a working relation to each other, are segregated as merely decorative units. Wheels and bolts are not "quaint" to us to-day, and hence cannot be strung about a page as mere grotesques. But there assuredly are abstractions behind the cold perfections of mechanical design that can give rise to a system of ornament. Mr Dwiggins phrased it happily: "The thing is not to draw the working machine, but the curve that is in the mind of the engineer before he designs the thing." This can be done: Mr Dwiggins has done it. There is a moment, he argues, in which the mechanical designer confronts his problem and finds in his visual memory a vast equipment of potential movements, lines, curves, not of metal parts that he has seen but of the austere bodiless beauty of higher mathematics: gestures in space that imply duration, stress, movement. The engineer, in this creative trance, is as far beyond questions of beauty and ugliness as the philosopher is beyond good and evil in his search for truth; hence pretension and pose and all the *trompe-l'œil* of the graphic artist are cut away by stern necessity. Mr Dwiggins has made raids on this unconscious studio and brought out a number of approximations in line that have something of the abstract quality of the originals.

Once these are put on paper, the problem is how to arrange them. We common folk are not yet able to grasp the purely abstract relation of one mechanical curve to another; we do not share, for example, the chemist's aesthetic thrill at the symmetry of an intricate "carbon ring" formula and we blink at the mathematician's almost lyrical enjoyment of a majestic equation. But growth-form is something natural and inevitable to us; and Mr Dwiggins is justified for this reason in combining his engineering abstractions into that most familiar mechanical pattern, the structure of the

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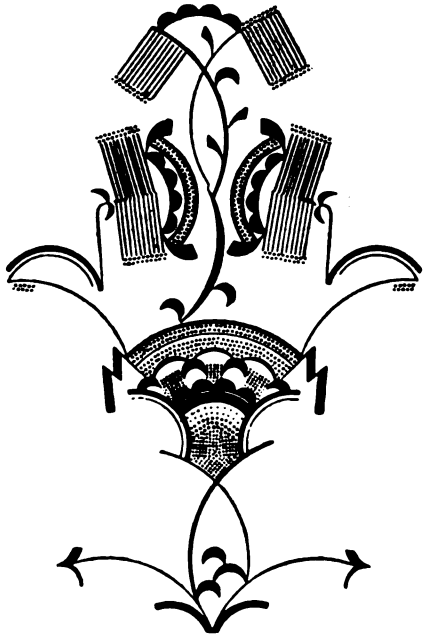

scattering stunted trees found means to feed themselves; and among these—outposts of a black forest —they made their camp.

Thus far their route had forced itself upon them as a more or less straight motion east. The country which they had crossed permitted them to see the sun and the stars and by these they had guided them-

Fig. 5. *Text page from* Paraphs (*New York, Knopf*, 1928) *by Mr W. A. Dwiggins. In the original the ornament (made by Mr Dwiggins with stencils of his own design and cutting) is printed in yellow*

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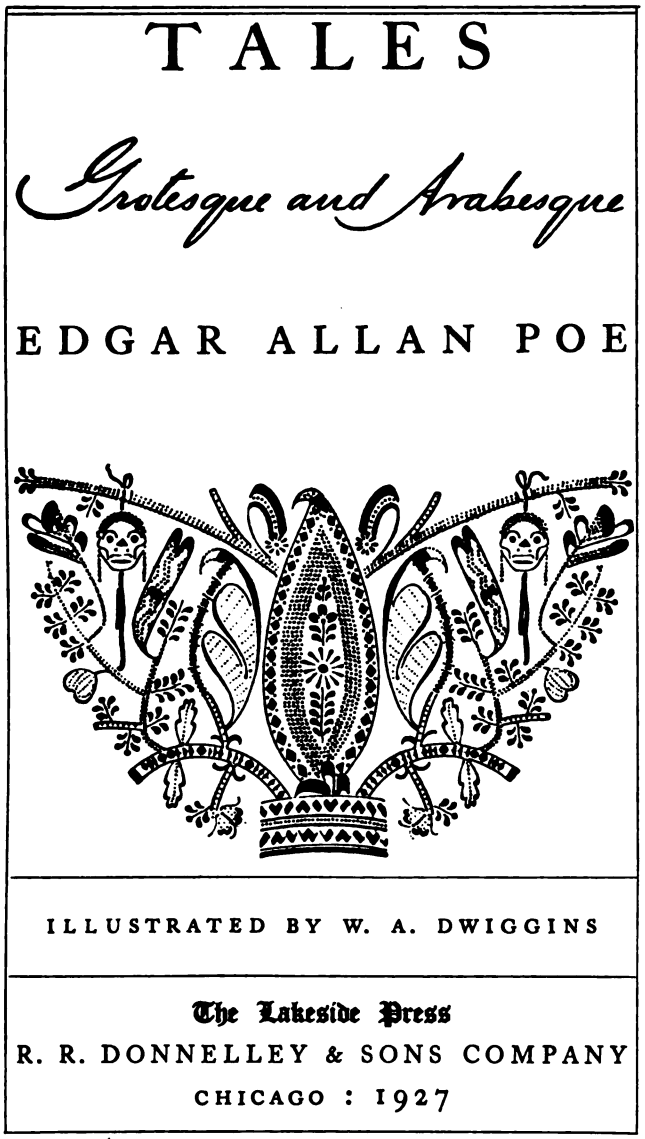

Fig. 6. *Title-page from Mr W. A. Dwiggins' edition of Poe's* Tales (*Chicago, Donnelley*, 1927)

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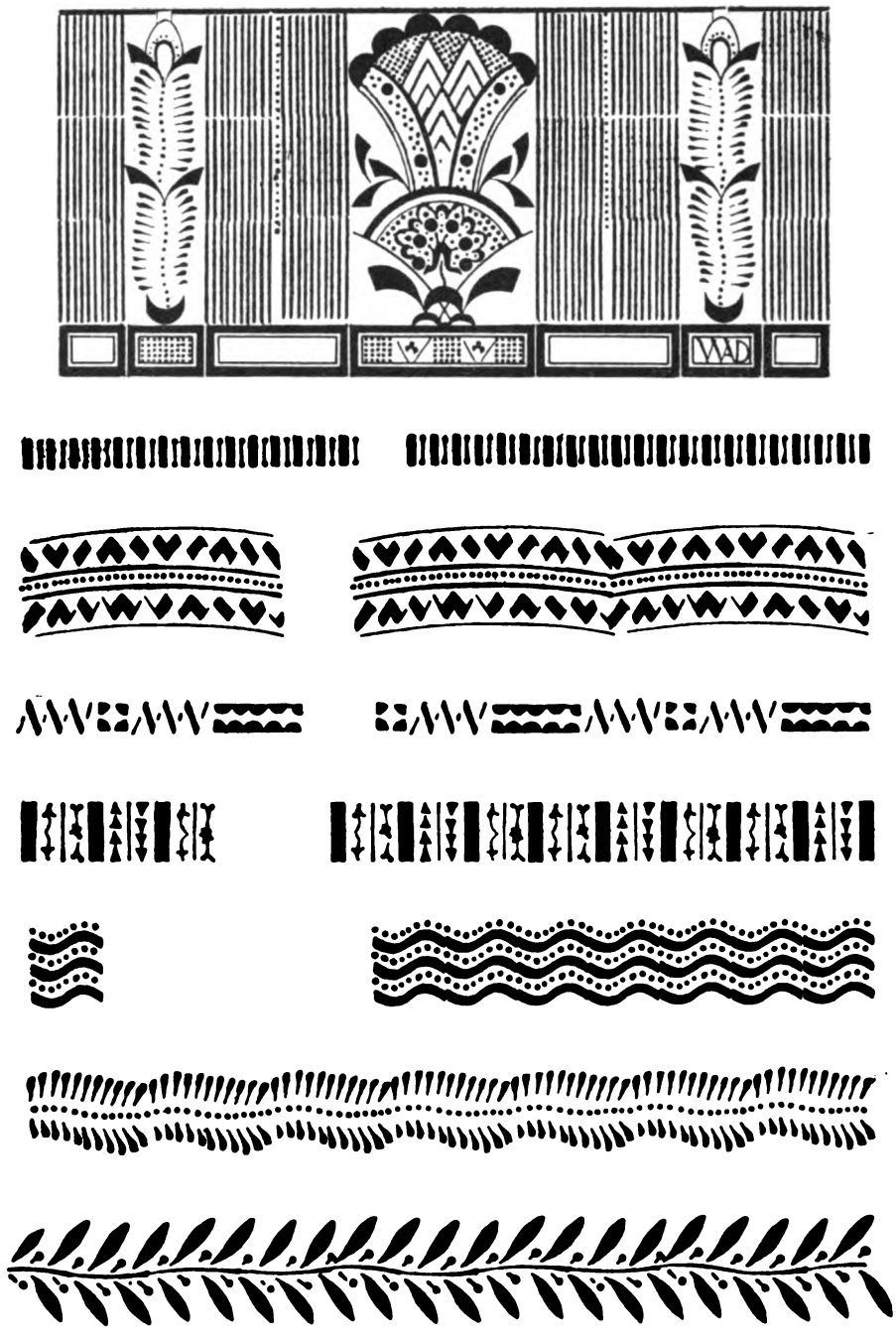

Fig. 7. *Headbands composed by Mr Dwiggins with his stencils*

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plant. Hence the "vignette" in his hands is somehow still the growing vine, but the result is spoken as it were in the present-day vernacular instead of by the false naturalism of a past day. We shall always want the same simple things, but we will call them by different names as long as taste changes.

Machines are not the only prepossession of modern life, nor has Mr Dwiggins confined himself to their interpretation. The *art nègre* style of ornament brought from the Congo to titillate the modern French *atelier* is, he realises, no mere whim of the intellectuals; else ten thousand jazz-bands would be out of work to-day, for the whole appeal of this dubious art is contra-intellectual. It is the sturdiest existing Party of Opposition to the machine mind, the grave calculations of the engineer, the chemist, the financier. It is to the machine-decoration what the grotesque was to the arabesque—a parallel given life by reaction rather than action. Hence it has a part in contemporary ornament and will serve in after years to identify the "period" in which we live, even on a title-page designed by Mr Dwiggins. There are other sources to be tapped with equal reason: German decorators have used and reworked the *chinoiserie* manner into something new in style and important as it reflects the Asiatic sophistication of art in that country, and already certain conventions of pattern have arisen from it that would furnish forth a set of ornaments. Even the decoration which is "modern" without any recognised historical background has developed an angle of vision sufficient to identify an ornament as being of "the nineteen twenties"; there is a technique in the prismatic treatment of light that has already led Prof. Weiss to shade his otherwise ancient units in an unmistakably new way. This treatment probably rises, it may be said, from the fact that only within the last generation have we been able to handle artificial light with any accuracy of direction; the angular beam of an electric searchlight is a thing hitherto unknown to artists; they have found a whole new set of shadows. No, there is no lack of inspiration for the decorator who would appeal to our subconscious enjoyments, and some future Dwiggins will doubtless produce a set of ornaments based on the dream-symbols most popular in a Freudian clinic.

But it is not enough to philosophise about the sources of ornament for

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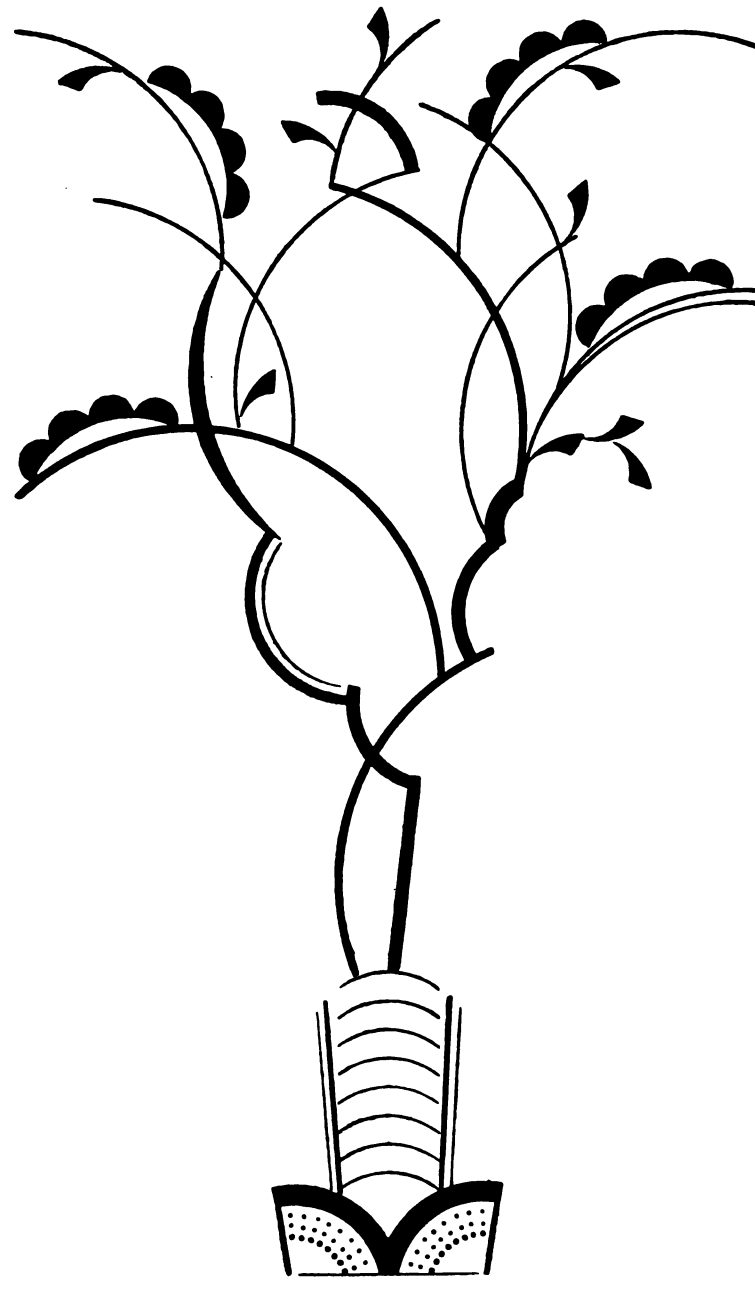

Fig. 8. *Stencilled ornament by Mr W. A. Dwiggins.* [*A set of stencils including the components of this design will be found at* Fig. 9 *opposite*]

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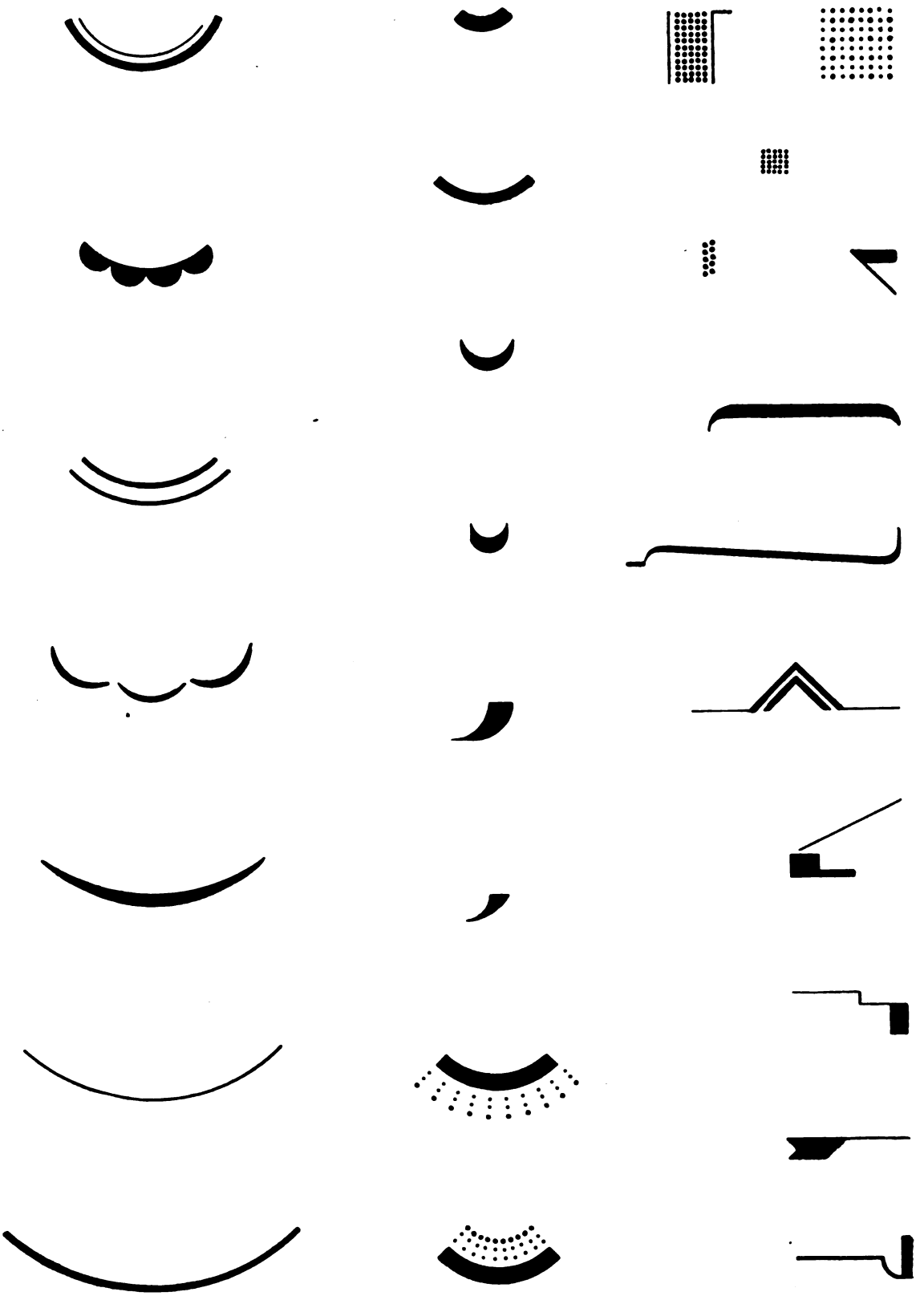

Fig. 9

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Fig. 10. *From a reduced zinco made from an arrangement of stamped wood-block units*

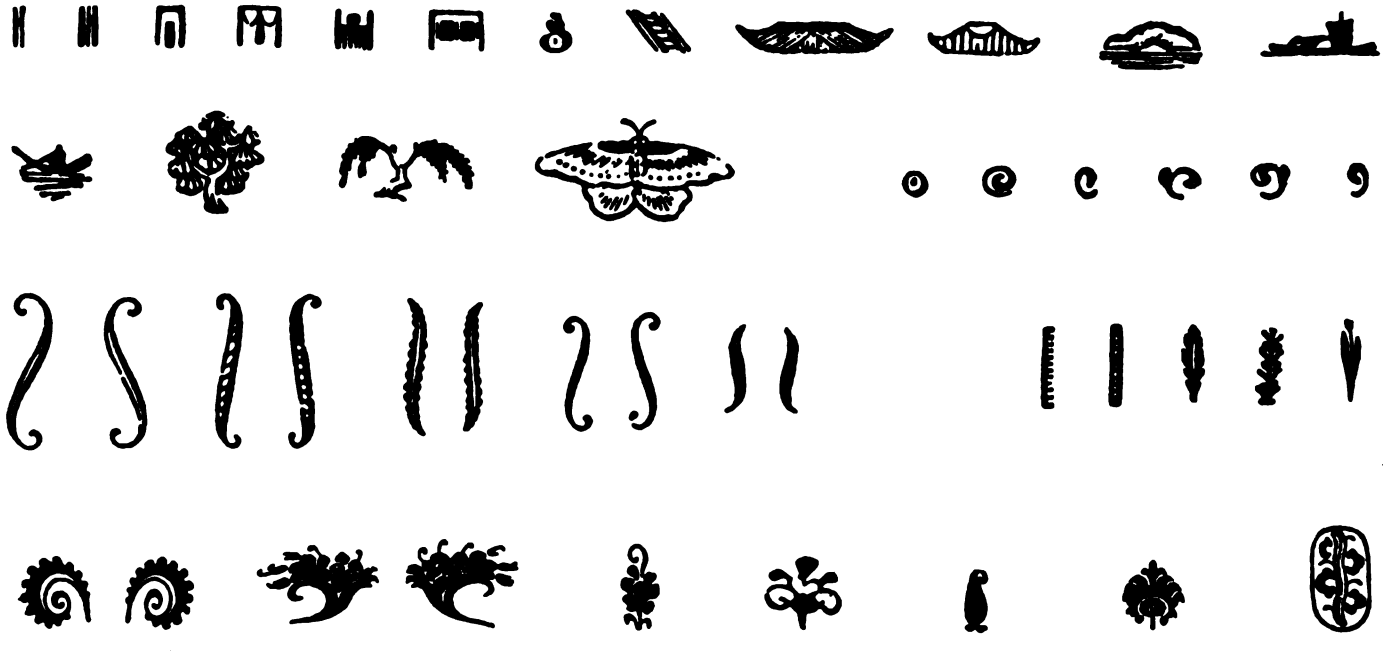

Fig. 11. *Some of the elements of the above design in their original sizes*

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the printed book of to-day; there must be a way of getting them on paper. Mr Dwiggins has not yet appealed to the typefounder because he desires a flexibility of arrangement forbidden by the uncompromising squareness of the printing type. A type can be printed upside-down or on its side, but not at an angle of forty-five degrees. The first attempt, therefore, made by Mr Dwiggins was to stamp by hand small woodcut units so as to form a pattern, and to make a line block of the resulting impressions. Fig. 11 shows the elements employed, Fig. 10 the result of the experiment. The naturalism of this little conceit, it should be noted, is the guarded and wilful naturalism of a Chinese plate. It is not a picture of a wooded hill: it is a fiction, as romantic and disarming as a folk-tale. The difficulty lay in the enormous pains required to stamp one minute block at a time in just the right arrangement. This was avoided by recourse to an art not alien to book work, the stencil.[1] Modern *pochoir* books in France have familiarised us with the use of this medium, but the latter have been given up almost entirely to facsimiles of paintings by water-colourists rather than with any repetition of decorative material. Mr Dwiggins cuts his thin curves or angles in very thin celluloid (the *pochoir* is cut from metal) and then lays the transparent stencil on the paper in such a way that he can see the effect of the motive at any angle over the growing pattern; and when the right relation is decided on he paints over the stencil. A line-block is made of the resulting design. As the motive is cut with a knife, the resulting edge of the stencilled unit is cleaner than any stroke that can be drawn by a brush, hence the result does not suffer as much from the irregularities and thickening inherent in line-block reproduction as an ordinary drawing would. There is nothing essentially untypographic in the use of zinc etchings any more than there is in the use of an electro-plate of type, which is likewise a frozen equivalent of something that was originally separate types; the important thing is that the zinc etching is made to reproduce, not the too-human traces of one

[1] There was considerable use of the stencil in the eighteenth century; *e.g.* a popular pattern was employed on the title-page of a music book presented to Marie Antoinette, now in the Conservatoire de Musique in Paris.

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artist's pen, but the studied vocabulary of a conventionalised decorative system. In this discipline, in this technical accuracy and repetitive quality, lies the affinity of Mr Dwiggins' method with type. There are, too, various healthy limitations of the stencil that insure it against treacherous facility: it cannot, for example, create a black spot within a black encircling line unless the two are connected; its islands are all peninsulas. This calls for a continuity of line within any given stencil unit. And just as the word "architectural" implies continuity of stress, however thrown from one member to another, and thus provides us with a canon of aesthetic criticism, so this definite condition disciplines the stenciller's imagination, offsetting to some extent the unusual freedom of the method. In the effort to subordinate the design to use with printing type, it might even be postulated that no unit should have its heaviest stroke wider than the maximum thick-stroke of the type-face used with it, and as the stencil is photographically reduced before the line-block is made, the dimensions could be adjusted approximately to suit different founts. For if typefounder's work in measures of accuracy between thousandths and ten-thousandths of an inch, any subtleties attempted by the decorator must fall short of this all-important nicety.[1]

Will there be, in future, any reflection of this single phenomenon of Mr Dwiggins' experiment in the type-foundries? Will there, for that matter, even be a Dwiggins School in a country particularly addicted to historical design? It remains to be seen. Mr Dwiggins' nimble pen is a formidable weapon against systems of any cut-and-dried kind: his *Purple Sexagon* is the only effective satire yet produced against the Hambidge theory of "Dynamic Symmetry" that was to be a short cut to perfect composition. The Society of Calligraphers, of which he is the secretary and only active member, is presided over by the mythical Dr Püterschein, and the eighteen honorary

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[1] Another canon we might plead for is the avoidance of any representation, necessarily illusory, of three-dimensional decoration. Typography deals with surfaces and the designer should admit it. Mr Claude Bragdon has actually ornamented pages with figures culled precariously from the fourth dimension in the days when that dimension was still spacial. The result is not impressive.

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members can take no credit for the semi-occasional pamphlets and trial-pages ventriloquently issued by the "secretary," Mr Dwiggins, in the cause of modernism and common sense. The only effect we can hope for with any confidence is that after getting used to these new units the old apparatus of decoration will seem to readers, to artists, even, even to typefounders, to be a trifle perfunctory. The Emperor will turn out to be more scantily clad, in his arabesque robes, than any reverent eyes would have believed; and on the comforting principle that where there has been one Dwiggins there can be another, we can await a decorative renascence that will make use of our own ideas of beauty and fitness in our own books.

The first step must be to make an even clearer break between book and publicity printing. It is notoriously easy for a capable designer in the United States to make a good income in advertising work: but a case is still to be found in which the experience thus gained has proved useful to subsequent book work. On the contrary it is usual to find that the insistent cajolery of publicity ruins the artist's discrimination in book-decoration. We are used to seeing the Bernard Salomon borders associated with earnest words on soap or sausages; but then we expect nothing especially novel from the manufacturer baiting his trap for dollars. Money is conservative, and although advertising has a wide experimental field it cannot speak with sufficient authority from its hired square-inches to initiate a movement. Any type ornament border will be subconsciously discredited to the book reader by being garlanded—literally meretriciously—over an advertisement of finger-nail varnish. For this reason it is advisable to throw to the wolves the whole apparatus of arabesque and rococo in order that we may retain exclusively for the book some pleasantly sober style of decoration, novel enough to have meaning, that will flourish as long as the soap-smiths distrust it. The only alternative to courageous experiment is to abandon decoration in books entirely, except for that class, necessarily small, in which specially drawn or engraved embellishments are entrusted to one artist whose only purpose is to illustrate and adorn one book at a time. Original illustration is a rare thing, however, and we would soon have pseudo-illustration substitutes—vague vignettes and "spots" of which the more impersonal sort would freeze into

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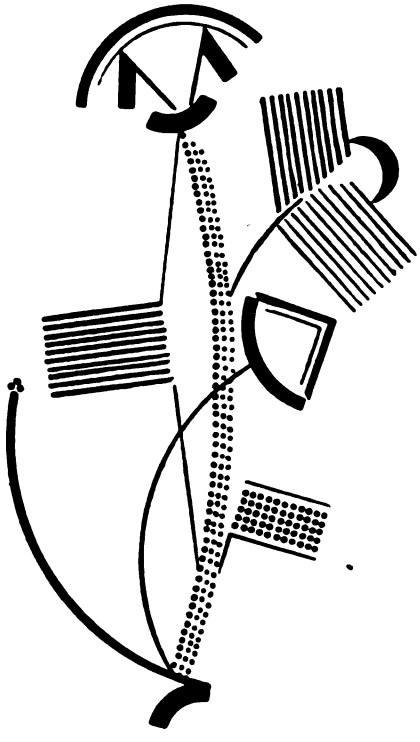

Fig. 12. *Stencil ornaments by Mr Dwiggins*

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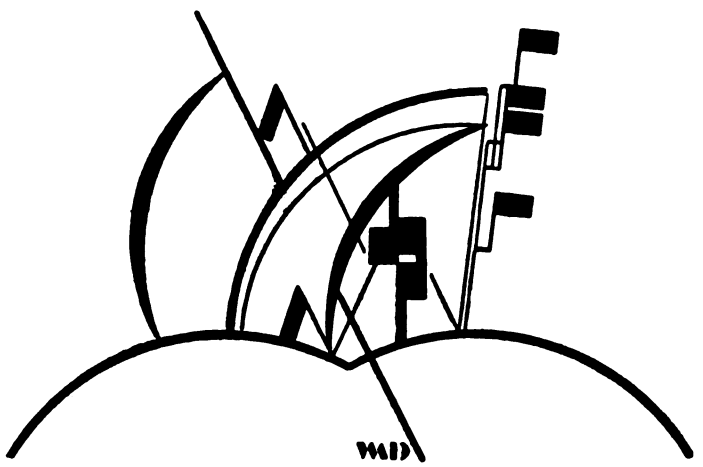
cast ornaments, literally "stereotyped" yet always unhappily aware of their freer origin.

In any case the decoration of books should be taken out of the hands of amateurs: and the printer, as such, is in the vulgar sense an "amateur" of graphic art. The ideal method would be to entrust the making of patterns from arbitrary units only to such men as were capable of drawing quite as pleasing a pattern free-hand, yet deliberately welcomed the harder problem. This would result in a flexible and living mode of decorating a book, more important aesthetically than anything produced since the fifteenth century, or rather since the high renaissance; for that period, although it was perforce original in type design and arrangement and even graphic technique, initiated in decoration our sorry fashion of revivals and harkings-back to an alien antiquity. The more our intellectual re-birth forces us to poignant awareness of our real lives and the beauty that we understand or try to understand, the farther will we be graphically from any revival except the one so long awaited in the arts—the revival of intelligence.



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DECORATED TYPES

by

STANLEY MORISON

Though the dependence of type-form upon calligraphic precedents is most amply seen in gothic typography, the same relation is recognisable but somewhat less immediately in the round humanistic lower case. The development of humanistic upper case exhibits a dual derivation, calligraphic and epigraphic; there exist scripts and types whose forms are traceable to the majuscules of the carolingian scribes, while others derive from the exemplars left by the Roman craftsmen who cut inscriptions in stone or bronze. Examples of fifteenth-century founts designed under each of these influences may be isolated, e.g. the capitals of Jenson's roman are essentially carolingian and calligraphic,[1] while those which Aldus employed in the *Polifilo* are classical, epigraphic and therefore geometric. Modern printing and lettering have more than once been re-invigorated by inspiration drawn from the same Roman inscriptional sources; and it may be pointed out, our indebtedness is not limited to the justly praised characters to be found at the base of the famous triumphal column reared in the first quarter of the second century by the Emperor Trajan. The capitals of this column, and others of the same kind made in accordance with the geometrical formulae elaborated by the roman lapidarists, were inevitably popular with the archaistic scholars of the renaissance; they were studied, copied and recommended to architects, artists and scribes by Felix Felicianus, Leonardo da Vinci, Tory, Dürer and

[1] Compare the characteristic Jensonian capitals M and R with those of a fine carolingian manuscript, e.g. the ninth-century Gospel Book in the Preussische Staatsbibliothek, Berlin (cf. Kirchner, *Das Staveloter Evangeliar* in *Mittelalterliche Handschriften* (*Festschrift Degering*, Leipzig, 1926).

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others, acquiring thereby prestige not lightly questioned. The modern calligraphic movement which we owe to Mr Edward Johnston has once again directed attention to the same models. But these are not the only forms in modern use which we can trace to ancient Rome, for the historian of type design can point to the founding in the seventeenth century, and the recent revival in England and Germany, of certain letters which made their first appearance in stone inscriptions of the fourth century.

As may be seen from almost any work on Latin epigraphy, the characters of the Trajan column undoubtedly represent the highest development of the roman letter. Nevertheless it is permissible to hold the opinion that an alphabet is not perfect which attempts to combine conspicuously narrow forms of B E L S with conspicuously circular C G O and a square M. At the same time we must realise that to assimilate these two extremes would be to sacrifice the geometrical formula which underlies the construction of the entire alphabet. This very simplicity lent the roman models an authority which carried them all over the Empire and which they were not to lose while Rome remained Rome. However, in 330, the first Christian Emperor, Constantine, transferred the capital of the Empire to Byzantium. Old Rome was left to the popes and in 366 there succeeded a man fit to maintain the divine rights of his ancient see against the privileges of Constantine's new foundation. Damasus I was a masterful bishop and did not lack able assistants. At one time he had as secretary St Jerome himself, who was succeeded in that office by one Furius Dionysius Philocalus. This scholar had already in 354 compiled the First Christian Kalendar which, in addition to possessing great value as a chronology, was decorated by him with figures to which Strzygowski gives a high place in the history of Christian art. Unfortunately we only know the chronograph of Philocalus from copies, but in the case of one of his minor activities we happily possess a fragment or two of his original work. Philocalus was a calligrapher as well as a mathematician, and Damasus was something of a poet as well as an administrator. The pope, finding that the freedom of the Church from persecution had been followed by a lessening of Christian zeal, determined to recall his flock to their first fervour by commemorating the virtues of the martyrs in a series of new

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inscriptions worded and lettered with originality. Damasus deserted the tradition of formal prose usual in purely commemorative inscriptions and employed verses of his own making which he had cut in a novel character designed by Philocalus, a character radically different from the classical type. Indeed, Philocalus' invention is a phenomenon, and a problem, since it appeared suddenly and passed without such approval from posterity as would lead to its reproduction or imitation even in modified form. Some trifling exaggeration of the serif is all that is noticeable in the most eccentric pre-Damasine inscriptions; but the Philocalian alphabet not only varies the proportions of the letters but bifurcates their serifs. It would seem that their designer had some appreciation of his achievement, since there is evidence of at least one inscription to which Philocalus has added his name to Damasus' as scribe and author respectively. This stone has an interesting history.

In 1852, as the famous Roman excavator J. B. de Rossi was working in the catacombs, on the Via Appia, he discovered a crypt in the cemetery of St Callixtus and unearthed from the *débris* a number of fragments of Damasine inscriptions which he pieced together. In the smaller room of the crypt this restored stone may now be seen. Originally it carried an imperial inscription of the year 214 in honour of Caracalla. On the reverse an inscription commemorating St Eusebius (d. 310) has been engraved—but, as de Rossi was able to prove, not by Damasus but by Vigilius, a sixth-century pope who copied a number of old inscriptions destroyed by the Goths. The Eusebian inscription is one of these copies; this is certain since de Rossi later discovered some fragments of the original which he pieced together. It seems worth while to illustrate both stones. Fig. 1 exhibits the original with the missing portion supplied in line, and fig. 2 the copy as it stands at present bearing the names of the author and designer of its text:

✠ DAMASVS EPISCOPVS FECIT....
EVSEBIO EPISCOPO ET MARTYRI
FVRIVS DIONYSIVS FILOCALVS SCRIBSIT
DAMASIS PAPPAE CVLTOR ATQVE AMATOR.

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Thus, in the case of this character, we possess that rarest of data in the early history of letter design, the name of the artist.[1]

The design is an excellent one, the alphabet is well co-ordinated and harmonious, its distinguishing features are prominent though not eccentric, and the letters combine pleasantly, as may be seen in fig. 3, which is from a photograph of the extant inscription in the basilican church of St Agnes. If we accept the opinion of some judges, Duchesne for example, that the verses are poor, we may discern in that fact a contributory reason for the extremely slight influence of the letters in which they were cut. It is possible, too, that succeeding generations considered both the verses and the letters to bespeak a tone of levity out of place in the solemn surroundings of the catacombs, just as it may be observed that our twentieth century, taught by the *grand siècle*, considers its neo-Philocalian reproductions supremely useful in such trivialities as the advertising of cosmetics. It may have been also, that through the decay of the arts and crafts which followed the gothic invasions, the engravers of the sixth and seventh centuries were unable to meet the technical difficulties involved in rendering Philocalus' letters in stone. The late copy of the Eusebian inscription which we have already mentioned is evidently the work of but a poor lapidarist or of one who had little sympathy with the design of his letter. But whatever the explanation, the fact remains that the use of the Philocalian alphabet is confined to the reign of Pope Damasus, so that its appearance on a stone justifies the archaeologist in assigning to it a date between 366 and 384.

To discover any similar design we have to turn to the manuscripts. Figs. 5 and 6 are from the famous *Psalterium Aureum* written for Charlemagne between 783 and 795 by the West-Frankish scribe, Dagulf, showing titles composed in *capitalis artificiosa* as the letter is termed by palaeographers. They form, as we should expect in a manuscript written for one whose solicitude included calligraphy, a remarkably well-formed series of letters with fine accoladed serifs united to finely made up and down strokes. Search would no doubt

[1] The chronograph of 354 is also signed "Furius Dionysius Filocalus," enabling us to identify the calligrapher with certainty.

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Fig. 1. *Fragments of an original Damasine inscription* (circa 380), *the lost portions are supplied from Fig.* 2 (*from De Rossi*, Roma Sotterranea)

Fig. 2. *Sixth century copy of the original inscription of Pope Damasus signed* '*Furius Dionysius Filocalus*' *in the right margin, restored* (*from De Rossi*, Roma Sotterranea)

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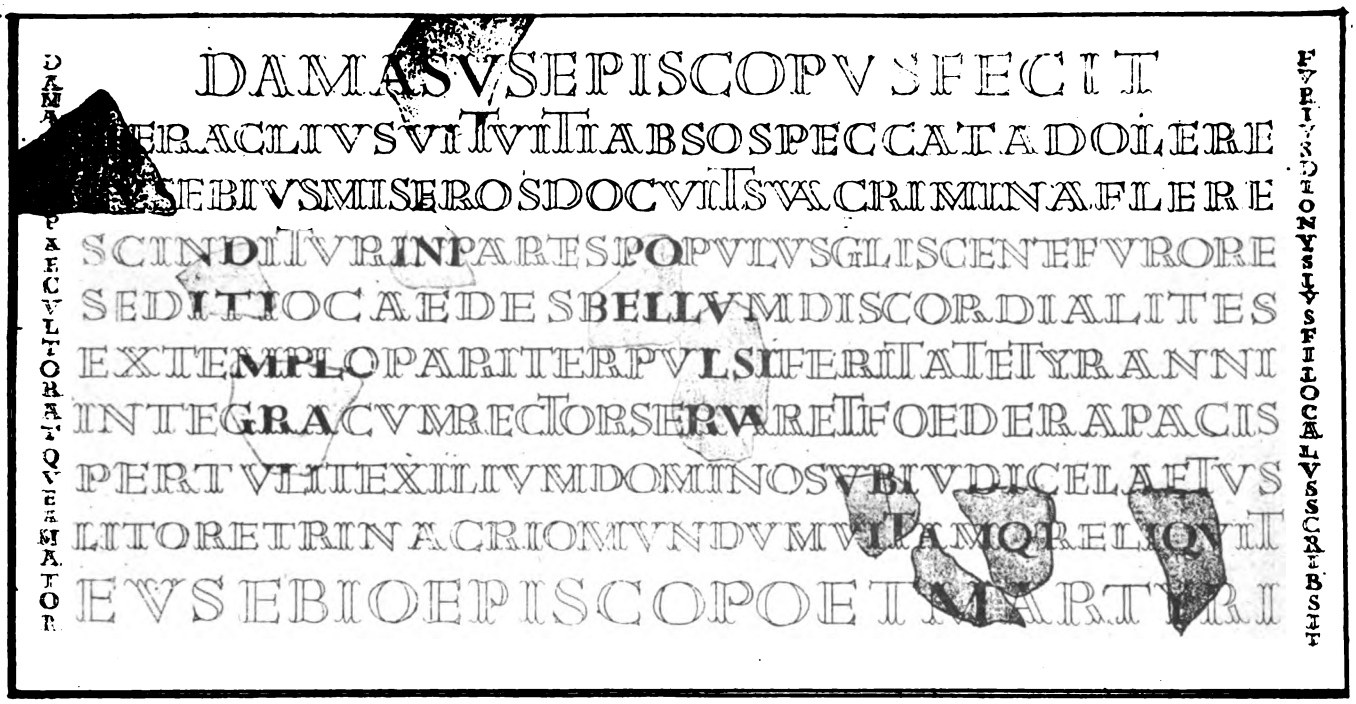

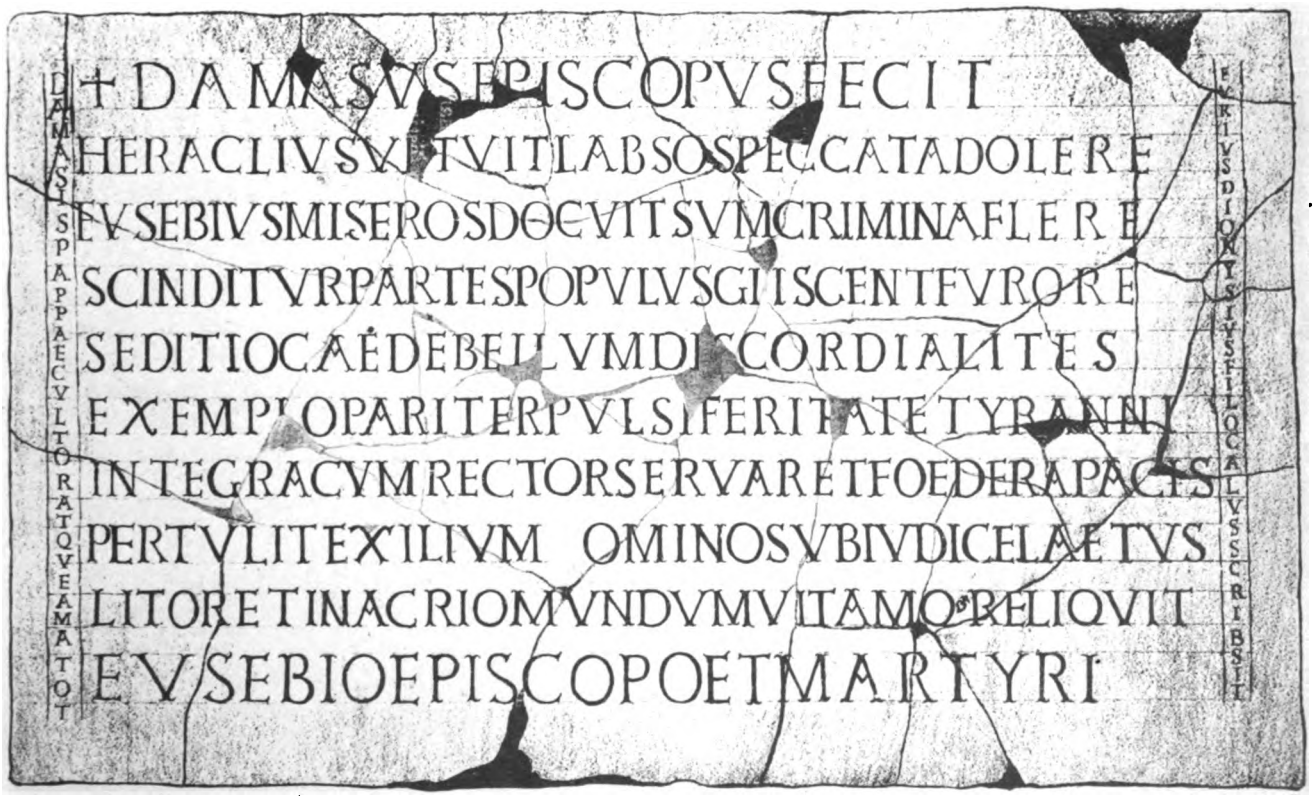

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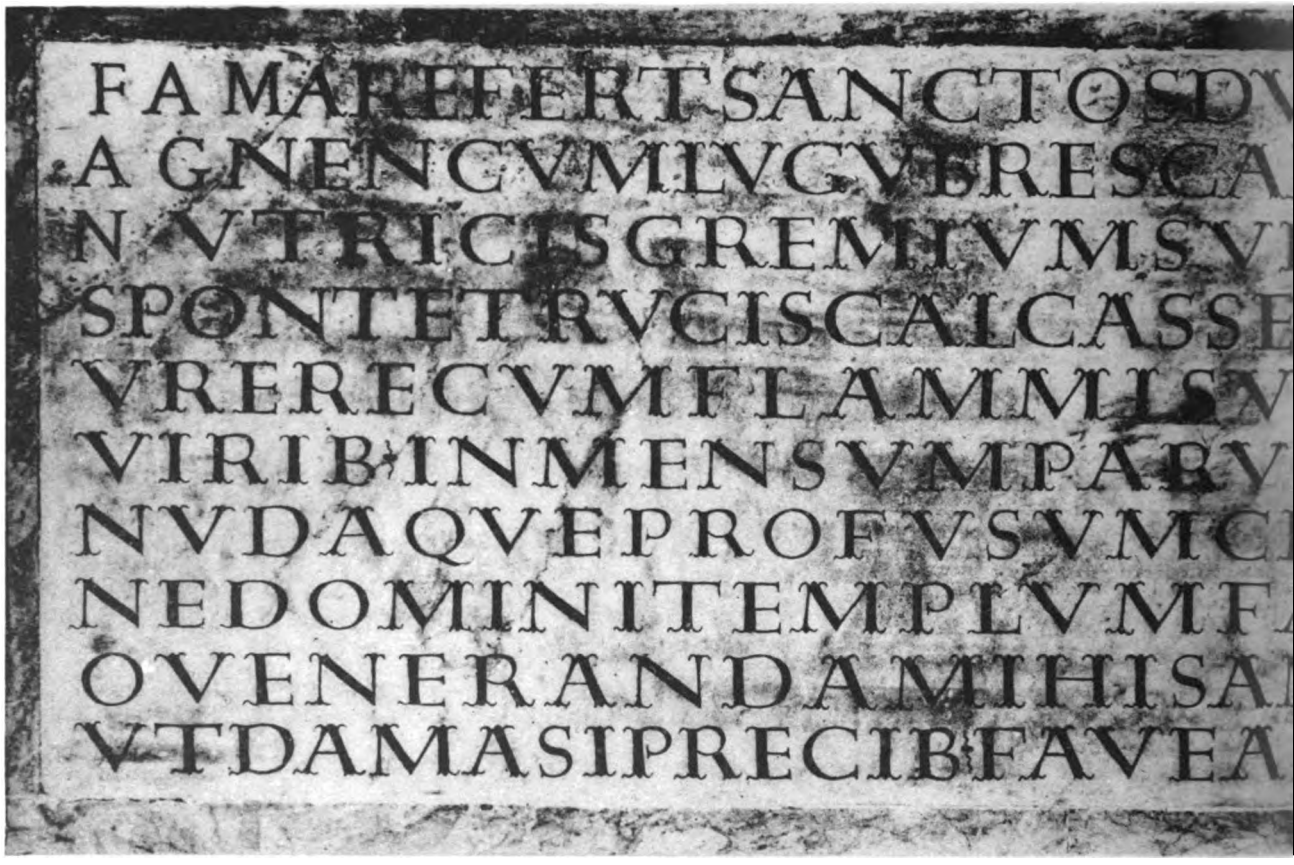

Fig. 3. *The poem of St Damasus celebrating the martyrdom of St Agnes in the script of F*
circa 384 (*six letters in t*

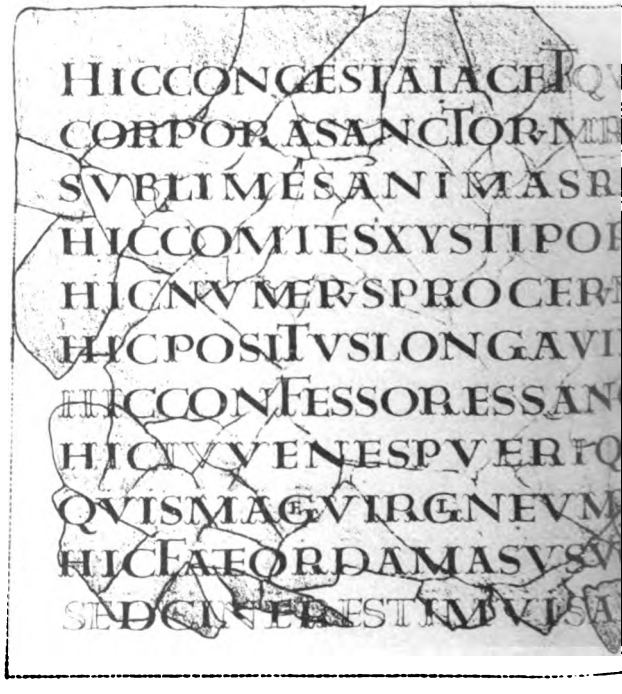

Fig. 4. *Another (restored) Damasine ins*

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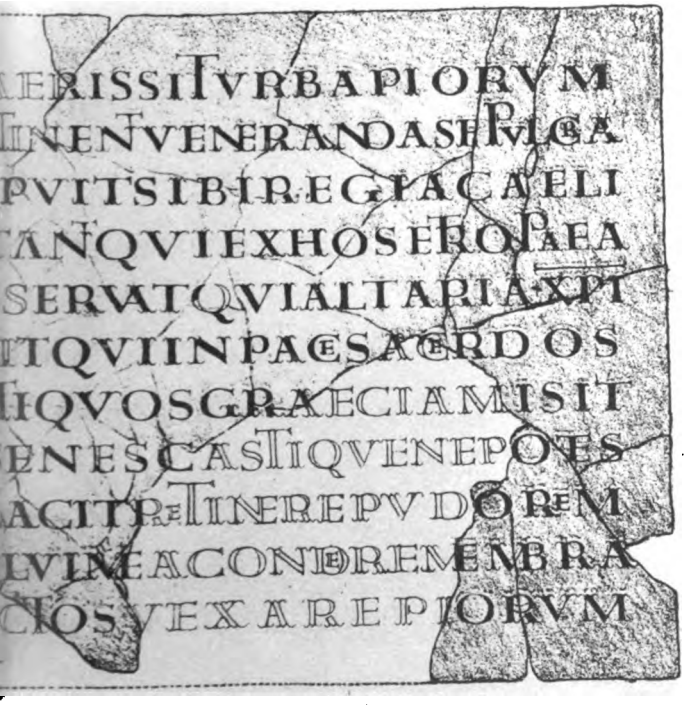
calus (from the existing inscription erected in the Church of St Agnes on the Via Nomentana, top left corner are restored))



ption (from De Rossi, Roma Sotterranea)

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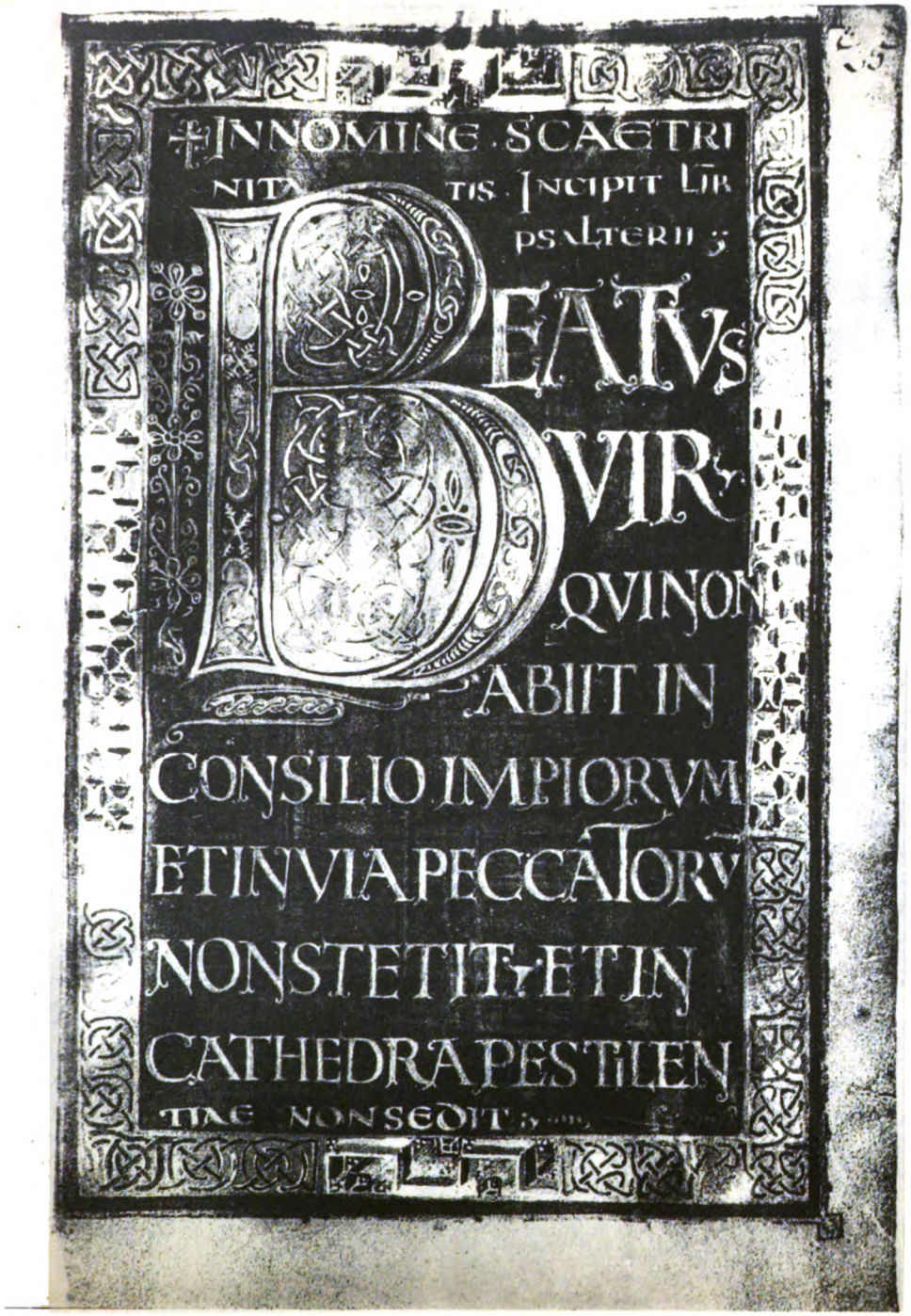

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Figs. 5 and 6. *Two pages (reduced) from the Vienna* Psalterium Aureum *written for Charlemagne between* 783–795

reveal other instances of the employment of such decorated capitals, but apart from their use as initials they are infrequent in fine carolingian manuscripts. Doubtless it was considered at once more convenient and more effective to distinguish titles, headings and dedications by working them in colour, and some abbots were probably of the view that the designing of fancy capitals was no fit work for a monastic calligrapher. A somewhat similar reasoning probably accounts for the delay in their emergence in the printed books. Floriated initials exist as early as the Fust and Schoeffer Psalter 1457, but the use of such capitals for the composition of important lines in title-pages and chapter headings is only to be found in books of a much later date, and their appearance is due in all probability rather to the writing master than to the printer. Thus one of the earliest uses of such capitals which I have come across is to be found in the title-page of Ugo da Carpi's *Thesauro de' Scrittori*, Rome (1525). As they multiplied in number, the writing masters sought to show their skill by the elaboration of every kind of ornamental letter; the successors of Ugo da Carpi vied with each other in the production of letters woven into wreaths, entrelacs and ribbons, skeletonised delineations and other extreme novelties. Examples of some of these appear in an occasional Italian title-page of the sixteenth century as, for instance, the Bartoli à Saxofferato (Lucantanio Junta, Florence, 1596); but Italian printers never cared for such fantasies and it remained for the French to exploit the idea and finally to develop it into a permanent feature of typography. An early instance of French interest in elaborate capitals will be found in the wood-engraved writing model-book of Jacques de la Rue published in Paris 1550 (fig. 7). This volume exhibits specimens of fine open letters both gothic and roman. To the same century belongs another series of examples engraved by Gaultier and dated 1597, which appear in the *Panchrestographie* of Jean Beaugrand, the first French manual of writing to be printed from copper plates. This master gives us an alphabet of upper and lower case *ronde* shaded with fine horizontal lines, a method of decoration which would come naturally to a copper engraver. A more important item in Beaugrand's book is his series of inclined capitals (fig. 9) which repeat the serif formation of Philocalus—and weaken it by addition of tendrils; but impoverished as they

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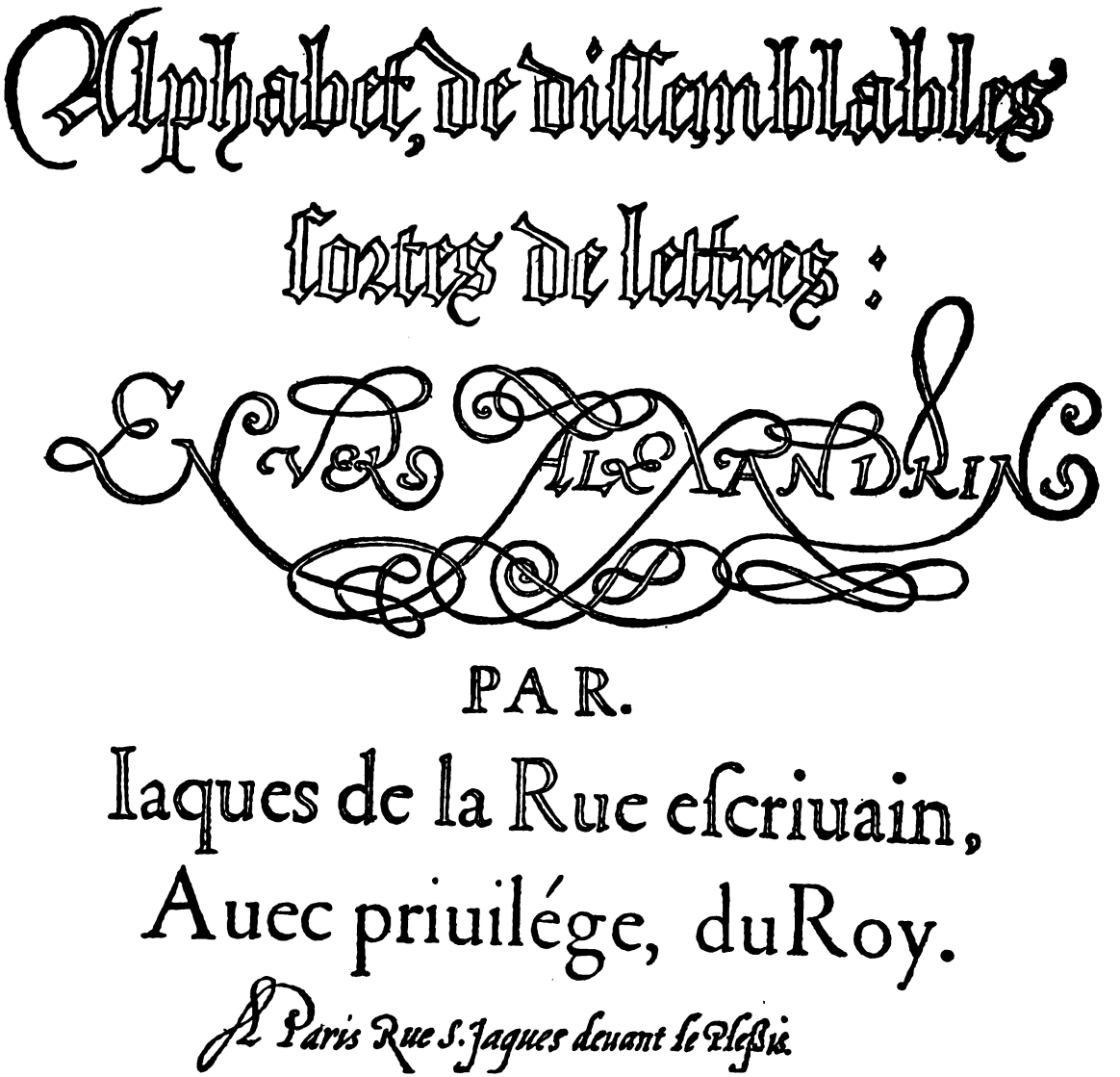

Fig. 7. *White gothic & roman wood-engraved letters in the title-page to De la Rue's writing book, Paris, 1550 (?)*

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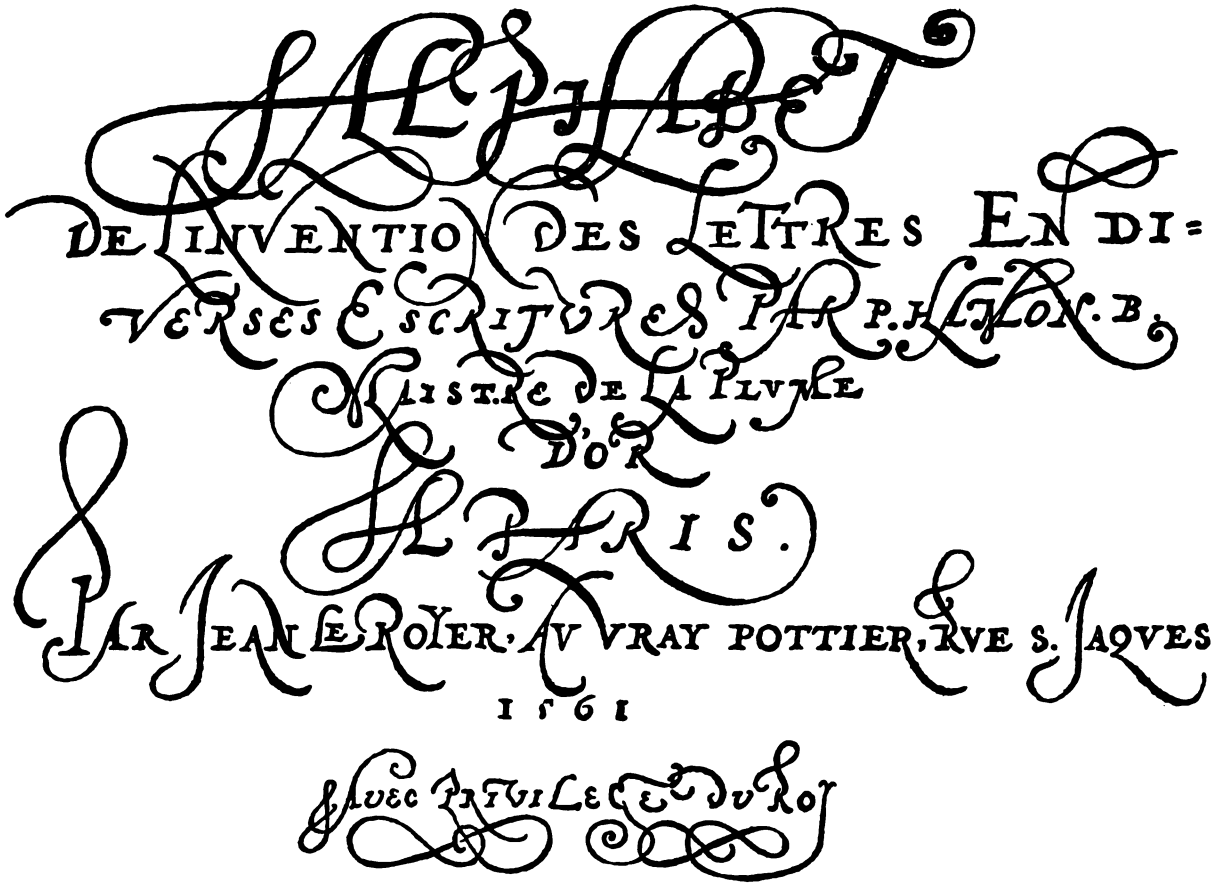

Fig. 8. *Shaded roman titling in Hamon's wood-engraved writing book, Paris,* 1561

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Fig. 9. *Decorated capitals from Beaugrand's writing book, Paris, 1604*

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Fig. 10. *Title-page from Senault's writing book*

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Les vrais Escritures

Financieres et Italiennes-bastardes

NOVVELLEMENT A LA MODE.

AVEC VN ABREGE

Contenant des instructions tres facilles pour apprendre à bien et diligemment escrire

ESCRITES ET GRAVÉES PAR L. SENAVLT

DEDIÉES

A MONSEIGNEVR

LE

DAVPHIN

A Paris chez F. Poilly Rue S.t Iacque à l'Image S.t Benoist Auec priuil. du Roy.

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are by such superfluities we are effectively reminded of the fourth century design. All these letters were offered to engravers and artificers of various kinds in addition to calligraphers and clerks, and they represent one of the earliest evidences of the enthusiastic following of the craft of decoration which gave Paris a supremacy in the arts of luxury which she retained for centuries. Further varieties of ornamental capitals were made by Nicholas du Val (1650) and Claude Auguste Berey (1670), and by the end of the seventeenth century they were firmly established in the esteem of goldsmiths and jewellers. A remarkably various collection of *lettres fleuragées* of a most delicate kind intended for the use of these craftsmen was published in M. Pouget fils: *Dictionnaire de Chifres et de lettres ornées à l'usage de tous les artistes* (Paris 1767).

In view of this preoccupation of French scribes with the letters we are considering on the one hand, and the insularity of contemporary English writers on the other, to say nothing of the restrictions on the English printing and type-founding trades, it is difficult to account for the fact that the first foundry to possess types of this kind was the London house of James and Thomas Grover. In succession to the so-called 'Polyglot' founders who worked under privilege during the period 1637–1667, the Grovers began business about 1674. They possessed types which came from Day, Wynkyn de Worde and others, also a fine fount of Greek uncial, a number of scripts and the curious letter entitled "Double Pica Union Pearl," which we illustrate. The Foundry was situated in Aldersgate Street and continued in the Grover family until 1758. Rowe Mores, who made a list of the Grover materials, has the following paragraph at pp. 32–3 of his *Dissertation upon English Typographical Founders* (London 1778).

Union-pearl is a letter of fancy, it is English and of a recent date, for nothing exactly correspondent is given us amongst the whims of Yçiar of Saragosa the Cocker[1] of the Spaniards in 1550, it receives the name from the

[1] Mores elsewhere confesses (p. 68) that he only knew Yçiar from a copy of the 1550 edition 'mutilated by some fool who had it before us.' If Mores had possessed a complete copy of that same edition he would have known better than to do Yçiar the injustice of comparing him, or his book, with Cocker.

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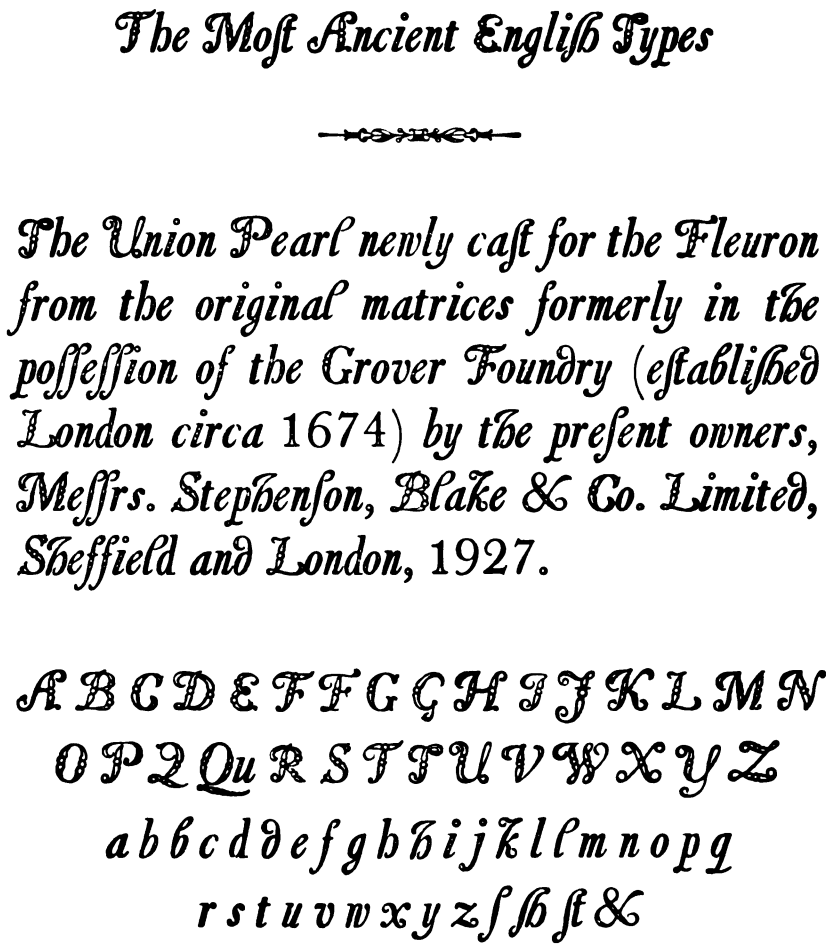

Fig. 11. *The first known English decorated letter* (*Grover*, ca. 1690)

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pearls which grow in couples, to which the nodules of the letter were conceived to bear some resemblance, though it does not seem to have been intended for that denomination by him who cut it, but like the bodies Paragon, Nonpareil, etc. to have been named after it was finished according to the fancy of the cutter; though it has been said that the name of this letter is Union only, and that it was so named because it was cut for a poem to be inscribed to Queen Anne at the time of the Union of England and Scotland, but this too must be a mistake arising from the equivocal, unless the panegyrists began where they should have ended, and prepared the type before they had composed the poem, or considered whether the acquisition would soar to poetry; for the poem did not appear, the matrices came in Mr Grover's foundry. The French are reviving this and other letters of fancy which in titles have an effect not unpleasing.

Rowe Mores' information is tantalisingly vague and success has not so far rewarded my search for examples of the use of this type in England, and I am thus unable to do more than reproduce a specimen of the fount. Reed gives only a specimen of five words, but the kindness of Messrs Stephenson and Blake, who now own the original matrices (having acquired Dr Fry's purchase of the James Foundry, dispersed on the death of Rowe Mores), enables me to show complete alphabets in upper and lower case of this most curious letter, now the oldest English design surviving to us in punch or matrix form. (Fig. 11.)

A fount of the letter came into the possession of Benjamin Franklin—and not unaccountably, for Franklin served his time with Samuel Palmer in a house originally part of the Austin Canons' Priory of St Bartholomew, Smithfield. This house was formerly occupied by Thomas James, who secured the Grover material in 1758 when that family had died out; and thus it is fair to assume that Franklin saw the letters during his apprenticeship and later acquired a fount. Franklin seems never to have used it at Passy or elsewhere; later with other material the fount passed to B. F. Bache. It appears in the latter's *Specimen* (Philadelphia, n.d.), but I have not been able to find an example of its use in the United States and would be obliged to any reader who can refer me to any. It is important to note that Grover's fount consists of upper and lower case, whereas the founts which followed it in

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LA

DEVINERESSE,

OU LES FAUX ENCHANTEMENS.

COMEDIE.

Repreſentée par la Troupe du Roy.

A PARIS,
Chez C. BLAGEART, dans la Court-Neuve du Palais, au Dauphin.
Et à Lyon, Chez T. AMAULRY, dans la Rue Merciere, à la Victoire.

M. DC. LXXX.
AVEC PRIVILEGE DV ROY.

Fig. 12. (*First?*) *French decorated type* (*from Blageart's* La Devineresse, Paris, 1680)

England or the Continent were confined to capitals only. There was a practical reason for this no doubt—the small letters filled up on the machine.

It would be interesting if we could prove that the first continental founder had seen Union Pearl, but there is no reason to suppose anything of the kind. The Grover letter was evidently too fragile or too novel to secure any permanent place in printing and it remained for Fournier independently to make a number of practical decorated alphabets. These are shown in fig. 13, but before passing to their description notice must be given to a French fount of decorated capitals which antedates Fournier's by some forty or fifty years.

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Fig. 13. *Fournier's decorated founts* (*assembled from the* Manuel Typographique, 1764).

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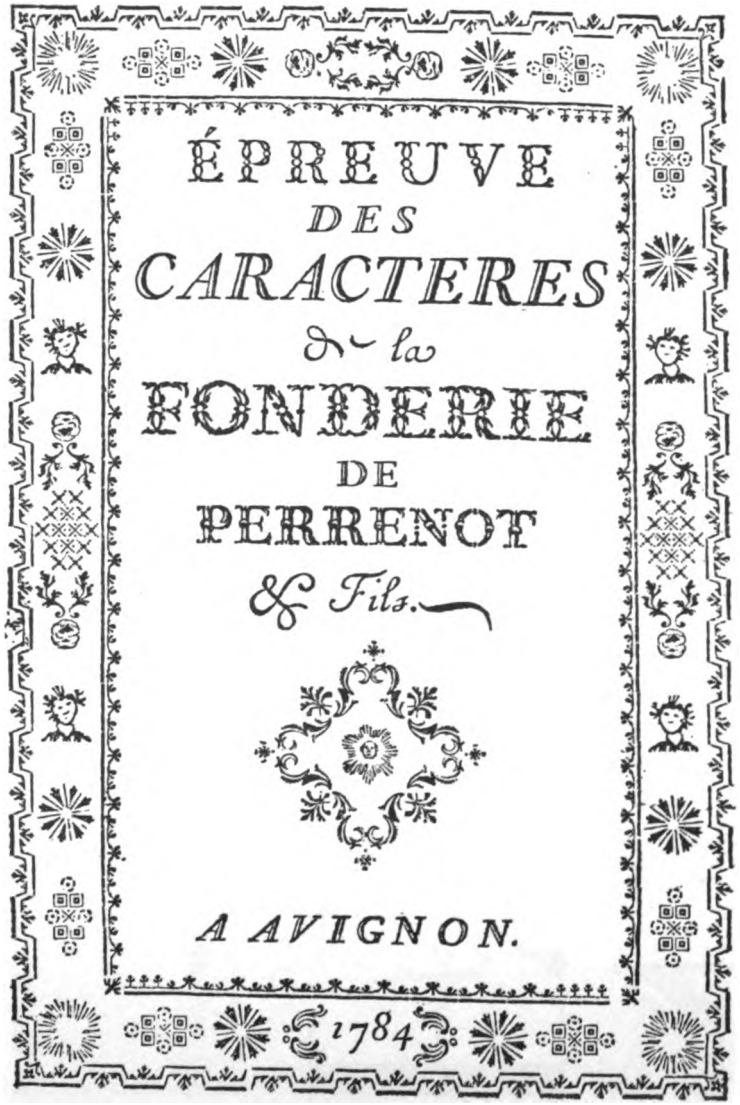

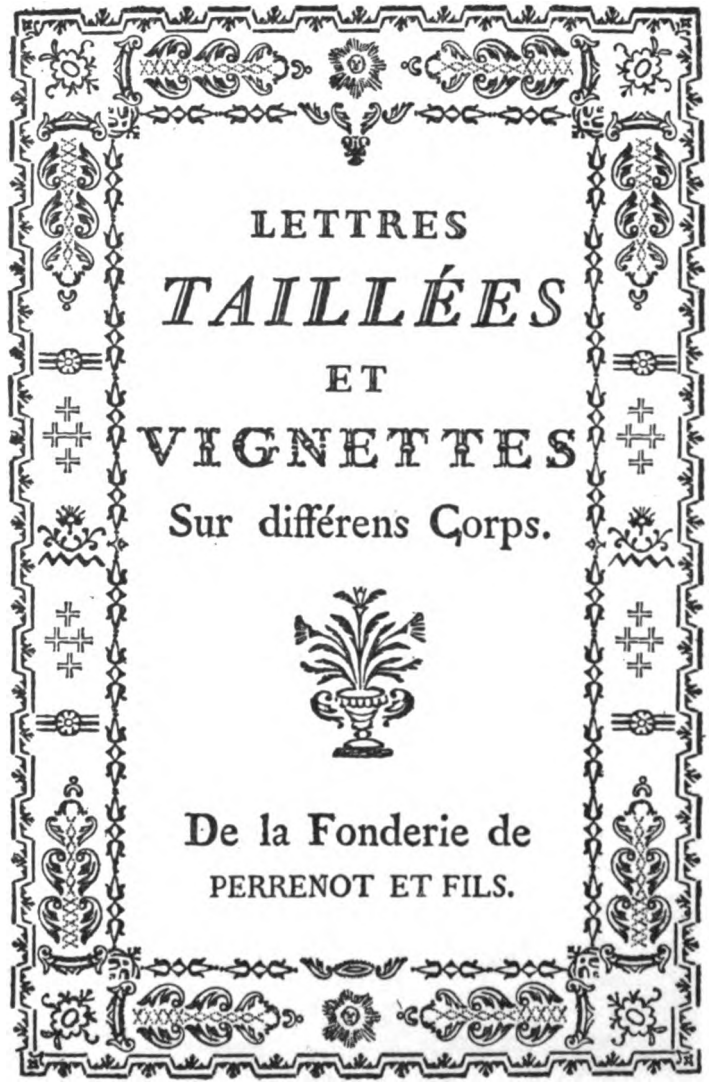

Figs. 14–15. *Decorated letters in French provincial typefounding (from the Specimen Book of Perrenot et Fils, Avignon,* 1784)

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These capitals will be seen in the figure 12 and are employed for the words "Devineresse" and "Comedie" respectively. The same letters are distributed through the text in headings, etc. I regret to say that I am without particulars as to the ancestry of this letter, but I am glad to report that, as far as I know, it has no posterity. Fournier-le-Jeune's really fine *lettre ornée* was a great success, and before 1766 he had made some nine different ornate founts in sizes from *nonpareille* to *gros canon*. Among his creations, Fournier presents one very fair facsimile of the Philocalian design. How Fournier came by this design we do not know, but he, no doubt, had before him the models of Beaugrand, du Val and others. At the turn of the seventeenth century there was much interest abroad in roman archaeology, *e.g.*, the enormous work of Graevius, *Thesaurus Antiquitatum Romanorum*, appeared in 1698 and our knowledge of the Philocalian Chronograph is largely indebted to copies of originals which he chronicles. But as these have since perished, it is not possible to establish any direct connection between the fourth and the eighteenth centuries. Fournier was no mean designer and he hardly needed to make prolonged search for models once he had made up his mind to cut a series of types. After all, the serif *accoladé* was an invention elementary enough to the designers of Fournier's century, and it accords so well with the taste of the time and place that it is clearly more reasonable to regard it as an independent achievement. Fournier's first ornate letters were cut *ca.* 1749 and were immediately copied in Paris by his fiercest competitor, Gando; they appear later in the specimen books of provincial typefounders—Vernange (Lyon 1770), Delacolonge (Lyon 1773), Perrenot (Avignon 1784), Vaussy (Rouen 1780).

Abroad, Enschedé produced a shadowed letter as early as 1751 and a series of *lettres fleuragées* about 1768, which were imitated by most of the other Dutch founders. Rosart of Brussels cut a pleasant set of shadowed types in 1759 and soon all Europe was using one kind or another of such decorated capitals or "titlings," as they are known to English printers. Some of the most interesting examples of their use come from Spanish presses and though Italian typography had grown careless, the eighteenth century can show numerous examples of title-pages composed in several

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J. F. ROSART.

J. F. Rosart's shadowed letter, ca. 1759

JACQUES FRANÇOIS ROSART.

MATTHIAS ROSART.

J. F. Rosart's lettres fleuragées, ca. 1768

IZAAK ET JOHANNES ENSCHEDÉ.

Enschedé's shadowed script, Double Capitale Financier, engraved by J. F. Rosart, 1768

LA VEUVE DECELLIER.

Double Mediaan Fleuragée, engraved by J. F. Rosart, and one of the finest of all lettres fleuragées

Fig. 16. *A collection of lettres cut for the Enschedé Foundry*

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Fig. 17. *A fine shadowed letter from the specimen of William Caslon IV (The Salisbury Square Foundry, 1784)*

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varieties of decorated capitals. But there can be no doubt that it was in France that they were used to greatest extent and greatest advantage. The title-pages to Fournier's tracts against Schoepflin are themselves instances of their use. But even in Paris one illustrious printing house remained indifferent to the new fashion. No *lettre ornée* is to be found in use at the Imprimerie Royale and the engraved title-pages which were invariably prefixed to Louvre publications of any importance never competed with those of Prault. The Royal Printing House, however, was engaged upon a much more serious matter, nothing less than the complete modernisation of its style which was destined to create not merely a fashion but a revolution which was to have a permanent effect upon Europe. During the years 1692–1745 there were being designed and engraved the series of flat serifed letters which marks the beginning of a new typography. The essential form of the roman alphabet, lower case as well as capitals, remains unaltered, but the serif formation of the new *romain du roi Louis XIV* differs so unmistakably from that of the older types that it satisfied the public appetite for novelty without having to resort to any fantastic inventions. As the new modern style began to be appreciated by its generation, Fournier went as far as he dared in imitating the Royal types; and in time, these, by virtue of their novelty, drove out both the old faces and the *lettres ornées*, so that towards the end of the century typographical interest centred round the Louis Seize quartos printed in the letters which François Ambroise Firmin Didot (1730–1804), director of the Imprimerie Royale, derived from the original Louis XIV types. Trade typefounders in search of further novelty were obliged to subject the modern letter to decoration, since as F. A. Didot had left it there was little room for any further modification or development. Gillé fils cut a large number of "Titres" (fig. 18), in which he included in addition to the shaded, shadowed and outlined sorts a number of forms in which the "thicks" were illuminated with *trompe-l'œils* of various kinds. But the times were unpropitious and although conferences on the subject were still conducted with intelligence and zeal, the Revolution gave Paris something other to discuss than type varieties. The trade generally was in no condition to absorb Gillé's decorated letters and examples of their use outside the *Bilboquets*

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of the town are hard to find. The new generation of typefounders, of whom Molé *jeune* was the most conspicuous, followed the lead of the engraver in shading the thick strokes, diagonally, horizontally and vertically. Across the water it was otherwise; Wilson and one of the Caslons had cut simple shadow outline and letters of the classic old-face school (fig. 17), and these were well displayed in handsome quartos. English type-founding was awakening, and, as is proved by the specimen book of the founders we have named, English printers now had to their hand a choice of material no longer inferior to continental manufacture. During the years 1770–1810 the title-page composed with its leading line in white open type is rather the rule than the exception in English style; and these books form a singularly delightful episode in our typographical history. With the advent of Thorne's fat type, however, this agreeable verdict has to be revised. Unable to press any more novelty out of the modern letter as inherited from Grandjean through Fournier, Bodoni and the Didots, the nineteenth-century typefounders resorted to the exploitation of colour. It is true that Firmin Didot and Gillé enfeebled their types until they were positively unreadable by artificial light but, taking a hint from Bodoni's bolder letter cut *ca.* 1780, Thorne, after imitating Wilson and Caslon, all but sent printing to perdition at one stroke by his invention of the extreme fat-faced type. For a generation or more English and continental book printing suffered from these bad types. A worse novelty was reached when, in order to provide a trick three-dimensional fount, heavy black types decorated with white outline flowers were provided with a perspective-shadow. Finally, there came a queer piebald fatuity, the upper half of which is black and the lower white, or vice-versa. This monster also is found in a three-dimensional form; but, we are gratified to add, its creation seems to have exhausted both the resources of the trade and the patience of the public. We are now at the middle of the nineteenth century with its old-style revivals associated with the names of Perrin in France, Fick in Switzerland and Pickering in England. None of these reformers used decorated letters. The simplest open outline letter does not seem to have been used in Victorian England until the advent of Andrew Tuer of the Leadenhall Press, an individualistic printer of the antiquarian

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TITRES

De la Fonderie en Imprimerie de *Gillé fils*, à Paris.

Deux points de Parangon.

MONTAIGNE.
MIRABEAU.
CONDILLAC.

Deux points de Philosophie.

CORNEILLE.
LA FONTAINE.
MOLIERE.
RACINE.

Deux points de Gros-Romain.

MONTESQUIEU.
CONDORCET

Deux points de Petit-Romain.

DUGUESCLIN.
TURENNE.

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CONDORCET.

DALEMBERT.

DUQUESNE.

TOURVILLE.

Deux points de Saint-Augustin.

MALESHERBES.

L'HOPITAL.

S. VINCENT DE PAUL.

Deux Points de

Petit-Texte.	Nompareille.
PERAULT.	LE SUEUR.
MANSARD.	LE BRUN.
SOUFLOT.	LE POUSSIN.
BLONDEL.	COYPEL.

Deux points de Cicéro.

LAVOISIER.

FOURCROY.

VAUQUELIN.

LAPLACE.

D. P. de Nompareille Italique.

ANTOINE.	*DREVET.*
VAUBAN.	*NANTEUIL.*
GONDOIN.	*FIQUET.*
AUDRAN.	*MASSON.*

Fig. 18. *Decorated letters from the specimen of Gillé fils, Paris,* 1808

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MARSEILLE

LA FRANCE

PARIS

Fig. 19. *Decorated letters from the foundry of Pierre Didot l'Aîné, now in the possession of the Enschedé foundry*

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type whose work has passed with singularly little recognition in the history of the English printing revival. He was an enthusiastic admirer of late English eighteenth-century printing and without imitating, sought to catch something of the spirit of Bulmer and Bensley. His equipment ranged from an exclusive old-face, probably of his own design, and special swash sorts, to several series of ornamental initial letters and factotums. Alone in his generation he possessed and used a set of open outline capitals of old-face design like those to be found in the specimen books of Wilson (1780) and Caslon (1795). This letter—and Tuer possessed but one size of it—seems to have been the only fount obtaining regular use in English books between Thorne's generation and our own.

In France the ornamental letter persisted until 1840 or so, yielding to the so-called "Elzevirian" style introduced by Perrin and developed by Beaudoire, Claye and others. By 1860 and for the ensuing half century the decorated letter was excluded from French books. Almost without exception titles were composed in the fine letters whose design was, as Perrin claims, obviously drawn from the inscriptions. The style had the powerful support of the Chiswick Press, London, in the 'sixties when Mr Wilkins (the firm was then Whittingham and Wilkins) purchased large founts of it; the letter was in general use at the Chiswick Press until recently. A less successful version entitled "Cadmus" was associated in the United States with Mr Gilliss, who died two years ago. Though the "Elzevirian" style does not entirely lack support in Paris to-day, there can be no doubt that its influence is exhausted. Its decay is due first to the example of Edouard Pelletan, whose books drew attention to the resources of the Imprimerie Nationale, and secondly to the activity of the typefounders, MM. Peignot of Paris, who in 1913 brought out a fine series of types of eighteenth-century design. These series, named "Les Cochins" in memory of the line engraver, comprised a book fount based on the small text letter employed in engraved volumes of that century, a heavier display letter based upon the titlings to eighteenth-century prints, a fount of open outline capitals adapted from the legends to the engravings of Moreau-le-jeune and finally a recut set of inclined capitals of fanciful design originally put out by Fournier in 1768 (fig. 20).

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PEIGNOT'S FOURNIER

PEIGNOT'S MOREAU (and Lower Case)

MAXIMILIAN

NARCISSUS and Lower Case

MARGARITA

Vittoria Colonna

NARCISSUS and Lower Case

MARGARITA

Fig. 20. *Modern open and decorated letters*

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Present-day usage of ornamental titlings dates from these Peignot revivals. The outbreak of the war inevitably held them back, but founts quickly made their appearance in local books and, above all, in advertisements. In 1918 the Pelican Press, a small London house which has had more influence upon the typography of the post-war title-page than any of its contemporaries, added the Cochins to their equipment, and London books were again distinguished by decorative titlings. In the first year of the war Germany produced her first distinguished shadowed letter, the fine Maximilian of R. Koch (fig. 20). If the initiative in this department of typography lies with MM. Peignot, the Germans have nonetheless taken the development to its maximum. In no other country is there available such a varied assortment of *lettres de fantaisie*, modernist or revivalist. We show one or two of these at fig. 21 and, granted that they are suitable only for very discreet use, there can be no doubt that when required, they are agreeable.

The seven years 1921–1927 is a period of great activity in the cutting of decorated letters. In 1921 Professor Tiemann re-drew for the Klingspor Foundry the shadowed letters which Fournier had made in 1760, but adding weight to both thicks and thins. The type is a trifle too heavy for book work, but it has figured on many London title-pages, being introduced from the Pelican Press in 1922. It is safe to say that the "Narcissus," as it is called, will find its best use in advertising. In this department, indeed, its success has been extraordinarily rapid and that not confined to one press in England. To-day no printer who works for advertisers can afford to be without "Narcissus," and it has arrived in the United States, doubtless because it possesses more spirit than the "hand-tooled" Goudy, a shadowed letter made by the American Type Founders Company. Though the Monotype "Imprint"-shadow is not unpleasing, it remains that not only is there no efficient English substitute for the German letter but that none is likely to be forthcoming until England reduces the lead which the German typefounders and calligraphers enjoy in virtue of their greater enthusiasm. As we have pointed out, the "Narcissus" is not an original letter but a heavier re-drawing of one of Fournier's designs. It would be a mistake to conclude from this that modern German effort is imitative; the contrary is the case; all the

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DU BARRY

POMPADOUR

ROCOCO

PETIT PALAIS

WALPOLIANA

ARCHITECTURE

Fig. 21. *Modern open and decorated letters*

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LIEDER DER DEUTSCHEN MYSTIK

ERANOS

GOETHE
HERMANN UND DOROTHEA

Fig. 22. *Decorated letters by Frl. Anna Simons cut on wood for the Bremer Presse, Munich*

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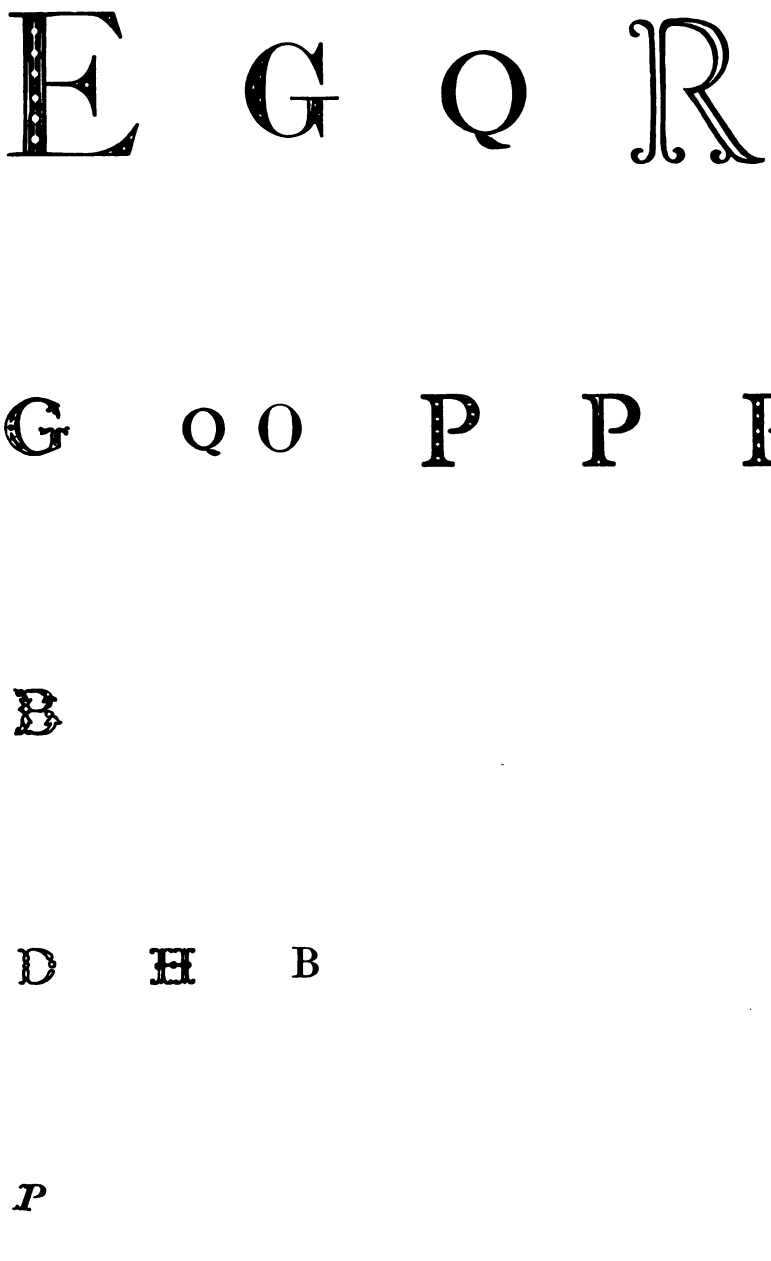

Fig. 23. *Decorated letters cut at the University Press, Cambridge, upon the face of existing types*

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German foundries now possess a large number of fancy letters; new bold, grotesque[1] varieties being added every year. Few, however, are designed for use in books, and of these fewer still are completely satisfactory, while the most successful is in private ownership. Since its foundation the Bremer Presse of Munich has employed for the titlings of its publications a pen-drawn letter by Frl. Anna Simons cut on wood. Though the Bremer ranks as one of the more conservative of the German Presses, these titlings have made a welcome departure from the narrow private-press tradition of calligraphical orthodoxy, and if all her inventions have not been uniformly acceptable, there can be no doubt that the slightly rococo lettering for the *Eranos* and the *Hermann und Dorothea* in fig. 22 are highly successful. Frl. Simons has, of course, also designed a number of initial letters of a more decorative character, which in themselves and for their purpose are no less satisfactory, but which on account of their freedom or elaboration lack that combinability which would justify her using them in titles. In designing decorated letters it is of the first importance to bear in mind that a letter cannot live by ornament alone—that decoration is a condiment and not an aliment, and the bravado which is the very life of a "good" publicity type obviously is inadmissible in any type intended for use in books. The ornamentalist's first duty is to leave intact the essential form and to permit such a restrained efflorescence as will avoid encumbering the letter with overgrown foliage. There can be no doubt that modern typography requires good letters of this kind which it would be possible to use with greater frequency than is allowable in the case of most of the varieties exhibited at figs. 20–21. We need founts in which the proportions and significant form of the classic old face letters dominate the decoration. Barely one or two such founts are available to discriminating book printers. We are thankful to possess outline and shadow types, which will accord with compositions in old-face and modern respectively, but save for the revived Peignot-Fournier letters the book printer possesses no satisfactory decorated letters—

[1] They can be conveniently seen in *Handbuch der Schriftarten* (Leipzig, Seeman 1926).

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a situation which foreign typefounders will be quick and the English slow to realise. In the meantime an able engraver may make a fount at least of upper case by cutting his own design directly upon the face of a fairly heavy letter of, say, 36-point or so cast on the monotype. At fig. 23 I show a number of sorts cut in this direct fashion by a member of the foundry staff of the University Press, Cambridge, where these pages are printed. As will be seen, the larger letters are by no means unsuccessful and inevitably possess a better printing quality than zinc blocks. It is not the purpose of this article to consider the use of ornamental capitals as initials, but it may be permitted to remark, in passing, that a good engraver while preserving harmony as between the capitals and the initials brings a welcome variety into the chapter openings. He could, for instance, follow the lead of the Bremer Presse books, and give us alternative forms of such persistently recurrent letters as T.

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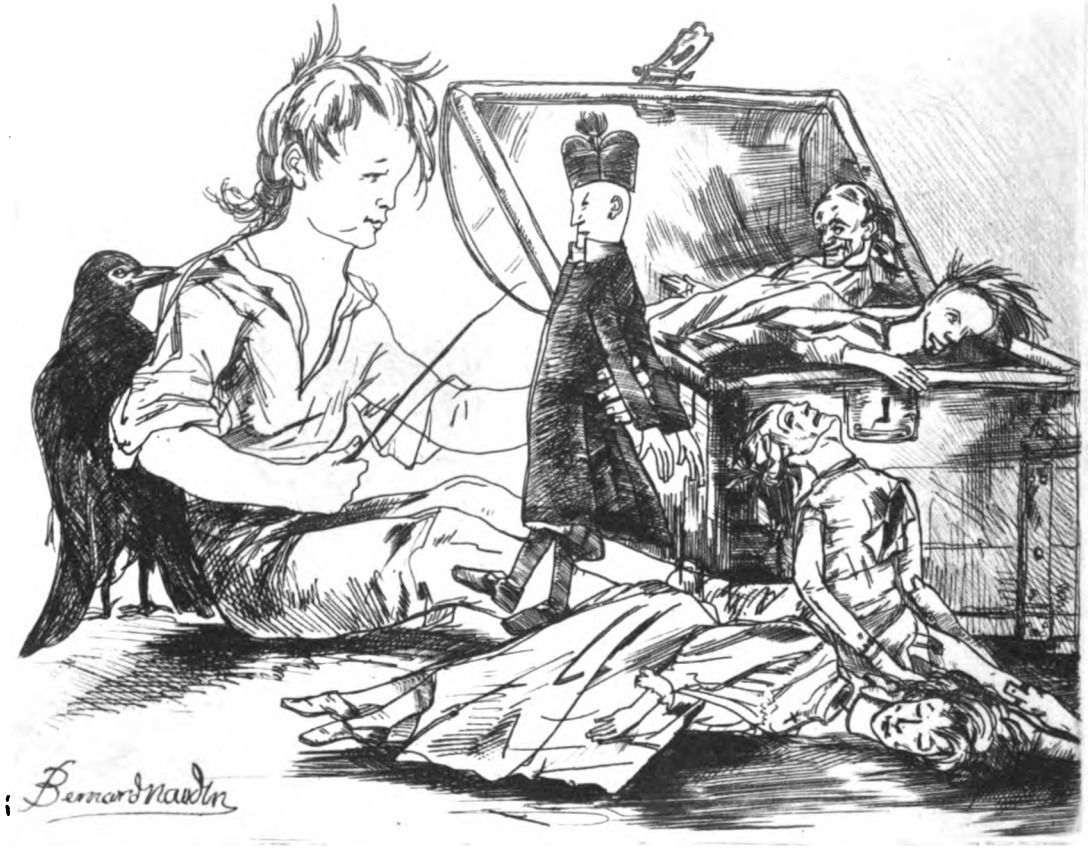
Cette édition composée en caractères Naudin a été achevée d'imprimer le 26 Juillet 1927 par Frazier-Soye pour le texte. Les planches gravées à l'eau-forte et au burin ont été tirées chez Porcabeuf par Léon et Mangematin pressiers. L'Illustrateur a également composé les en-têtes de chapitre, les culs-de-lampe et les filigranes. Le tirage a été de 551 exemplaires : un hors-série contenant tous les dessins originaux, états des planches, etc. ; 50 sur papier du Japon avec les eaux-fortes en 2 états et 500 sur papier vélin de Rives, numérotés de 1 à 550.



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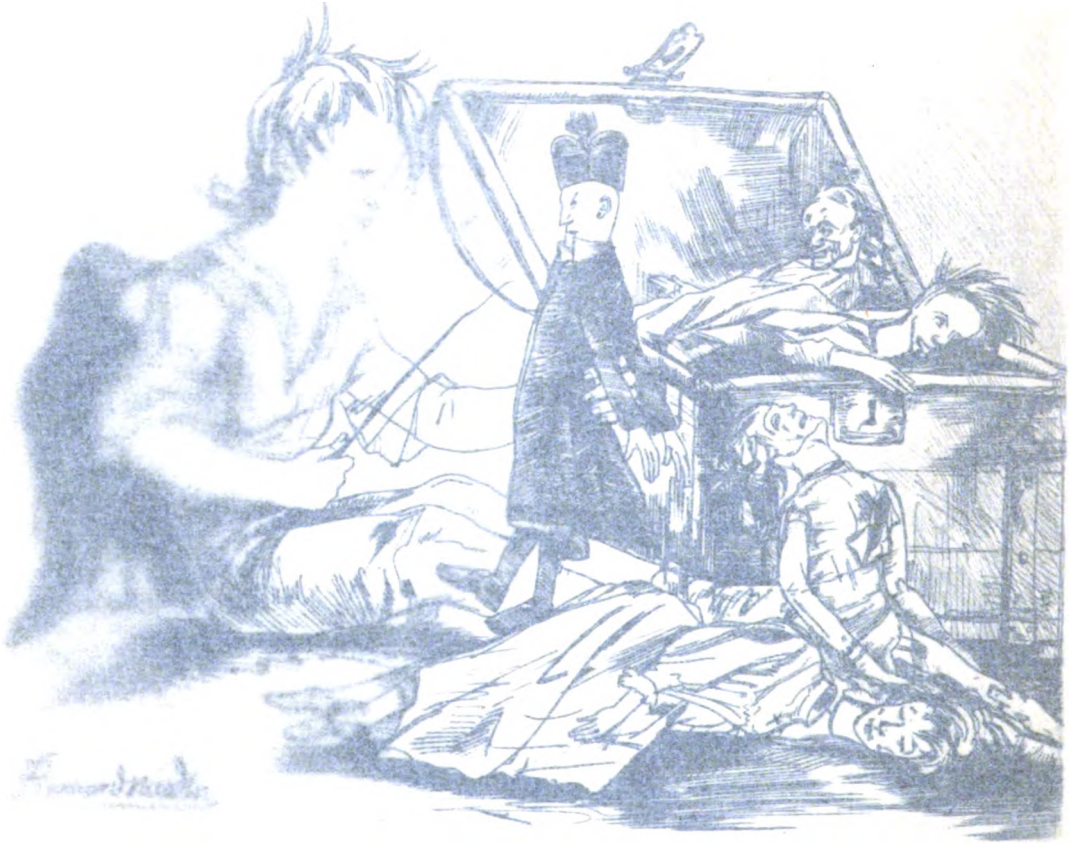
BERNARD NAU[illegible]

[illegible]

Ber[illegible] Na[illegible] was born at C[illegible]
he Fo[illegible] of his fa[illegible]
[illegible] murder. Instead [illegible]
[illegible] habits of [illegible]
[illegible] Bernard Na[illegible]
[illegible] In that litt[illegible]
[illegible] father's [illegible], five or six [illegible]
[illegible] prevent [illegible] fraternit[illegible]
[illegible] Par[illegible] and Voltaire [illegible]
[illegible]
Instal[illegible] table [illegible]
[illegible]
his m[illegible]
[illegible]
reet, [illegible]

[illegible] Naudin a été achevée
[illegible] Frazier-Soye pour le texte.
[illegible] et au burin ont été tirées
[illegible] et [illegible] pressiers.
[illegible] les en-têtes de chapitre,
[illegible]. Le tirage a été
[illegible] contenant tous les
[illegible], etc.; 50 sur papier
[illegible] en 2 états et 500 sur papier
[illegible] de 1 à 550.



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BERNARD NAUDIN, ILLUSTRATOR

by

LUC BENOIST

Bernard Naudin was born at Châteauroux in 1870. Until he was fourteen, he lived in the house of his father, who was a clockmaker, or, to be more exact, a watch-mender. It should not be thought that these details are of no consequence: the habits of childhood persist throughout one's life, and the work-table of Bernard Naudin is still as neat and as sparkling as was his father's bench. In that little artisan's shop, Naudin listened to the talk of his father's friends, five or six witty folk whose different social station did not prevent them from fraternising, discussing things they all loved: fishing, music, Rabelais and Voltaire, and the exchange of droll or sceptical sallies; all of which things and tastes young Naudin inherited.

Installed at a small table, in a corner of the shop, he performed his duties; afterwards he would practise a motet or pick out a sonata on the violin. His father, indeed, was also a sculptor and draughtsman. Bernard's music lesson was followed by one in drawing. One might say with justice that Bernard Naudin was well trained in his father's clock shop.

In 1876, his father died. Naudin went to live in the Place Sainte-Hélène, with his mother, grandmother and elder sister. His grandmother, a woman of understanding and taste, carried on with an artist's passion her work as an antiquarian; she had piled up furniture, tapestries and trinkets in the three buildings that comprised her shop. Bernard began to study the guitar while continuing his drawing. His drawing professor, the old Bourda, made a vain effort to get him to copy the antique; he preferred to sketch in the street, on the pavements and house-walls, choosing the types that amused him; or, in the classroom, making caricatures of his professors. He escaped from town and visited the camps of gypsies who were travelling from the

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Pyrenées to Paris. Bernard Naudin loved to watch the strange folk who emerged from the waggons: dwarfs, legless cripples, withered old women, babies scarce weaned, who gathered in the evening around the stewpots; they were to be made to live again in his etchings.

At the age of eighteen Naudin left for Paris. He was short of stature and looked delicate. Although he had no patron, he wanted to study at the École des Beaux Arts. He managed to enter the *atelier* of Bonnat, and then later worked in a studio on the Left Bank, the same in which he teaches to-day; and to support himself he gave lessons on the guitar.

After a year of military service he returned to Paris as poor as before. Thanks to the instance of his compatriot, the master printer Badel, the town of Châteauroux paid him a modest subsidy. This he was able to eke out by selling commercial designs, calendars, post cards, etc. At this time he showed at the *Indépendants* canvases illustrating revolutionary history, and he worked for the *Cri de Paris* and the *Assiette au Beurre*, both socialist journals. In these days he lived in the rue Campagne-Première, in a back-court studio furnished with a plain table, but decorated with a Louis XV armchair, an old Spanish chest and, hung on the wall, the guitar which he still played. The first significant works of Naudin came from this studio.

From 1904 to 1914 he struck out his own path and began to be known. He abandoned colour and specialised in lithography, drawing, sepia, india ink. He was taken with a passion for what he called "the *Janseniste* beauty of black on white"; copper attracted him almost as much. He soon turned aside from lithography, which at first attracted him, but later seemed too soft, too facile. Henceforth he was to confine himself to clean strokes, to frank black, that is to drawing or etching. We must stress the *intellectual* and *classic* qualities of such an art.

The art of Naudin is intellectual in that it is primarily concerned with psychology. Neither colour nor decorative value interests Naudin, nor even any extra-human subject, but the faces and actions of man. This is why he made a whole series of etchings of clowns: there is in Naudin himself something of the clown and the mime. He gesticulates in speaking, illustrating his phrases. A great reader, his drawings are as much by taste as by commercial

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IV. — L'ATELIER ET LA RUE

La patronne chez qui Céline et Cécile faisaient toutes deux leur apprentissage était une couturière « à façon » de la rue Julien-Lacroix. La mère, en présentant ses filles, avait demandé de la bienveillance et un sérieux enseignement du métier. Mme Bausse avait promis l'une et l'autre

Le logement était modeste. La cuisine, l'atelier couché sur mon oreiller, on lui a mis la belle robe qu'il devait porter à son baptême, et il est parti tout seul... personne derrière lui : mon mari était obligé de faire mon ouvrage pendant mes couches.

— Pauvre Julia ! enfin, vous en avez un autre.

— Oui ! et tout le portrait du premier : on dirait que c'est le même !

— Peut-être, Julia.

Et Cécile s'en va avec son pot de verveine.

Fig. 1. *From Gustave Geffroy's* L'Apprentie (*Paris*, 1920), *illustrated by Bernard Naudin*

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necessity *illustrations*; and he is an illustrator born. In addition he is a classicist in technique and tastes. He admires whatever comes from the eighteenth century; its authors, its *frondeur* spirit, its philosophers and humanitarianism, its revolution, its chamber music, its decoration and art. Intent upon synthesis, his art expresses no more than is necessary for the idea. As in the drawings of Rembrandt, Hokusai or Goya, each stroke tells. Not a single useless detail is allowed—a simplification which sometimes leads to caricature.

The first part of his work (which interests us less here) is comprised in a series of etchings. The first he called *Les Affligés*, the name given by the people of Berri to the cripples who drag themselves from door to door, from village to village. The series is full of *macabre* studies in the manner of Goya, as is also the one which followed, *Les Jaloux*, which takes place in the most crowded, the most humble and filthy walks of life; all of which gives these burlesque scenes a peculiar savagery which we find again in the series *Les Tourbillons de la Vie*, and later in the illustrations to Poe. According to Naudin, in order to be a good illustrator one must have the qualities of sculptor and actor alike; as he reads the text, the artist must feel himself acting out every gesture of the characters. Indeed, Naudin often takes himself for a model; he grimaces before a mirror to catch the spirit of the expression he wants to use; he has so long drawn from nature that he knows her people by heart. His conversation reflects his spirit. One who knows him well writes of him: "Sensitive in the extreme, with a spirit mobile enough to register the least passing reflexion, Naudin chooses his themes in conversation, modifies them, mingles them with a picturesqueness of thought and language which is enchanting; but how carefully one has to follow him, bring him back to the subject, gently control his truant fancy and regretfully recall him from those capricious paths where he most enjoys himself! At that, the task is impossible. Nobody can flatter himself that he has directed the conversation in talking with Naudin; the artist says what he pleases." This odd figure is oddly surrounded: ancient muskets, daguerreotypes, a frigate in full sail, the bust of Diderot, wigs, a cartridge-box of the time of Louis XVI, books, a lectern, an 1830 watch-guard; in a box the "authentic" costume of the *Neveu de Rameau*, old pictures of Harlequin, the little

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DIDEROT

LE NEVEU DE RAMEAU

AVEC

UNE NOTICE DE M. LOUIS BARTHOU
de l'Académie française

UN PORTRAIT DE DIDEROT DESSINÉ ET GRAVÉ SUR CUIVRE
PAR BERNARD NAUDIN
ET SEPT BOIS GRAVÉS DE J.-L. PERRICHON, D'APRÈS NAUDIN

ÉDITIONS D'ART ÉDOUARD PELLETAN
HELLEU ET SERGENT ÉDITEURS
125, BOULEVARD SAINT-GERMAIN, 125
À PARIS MCMXXII

Fig. 2. ***Opening pages from Diderot,*** **Le Neveu de Rameau (*Paris*, 1922)**

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LE NEVEU
DE RAMEAU.

SATYRE.

Vertumnis, quotquot sunt, natus iniquis.
(HORAT., lib. II, satyr. VII.)

U'IL fasse beau, qu'il fasse laid; c'est mon habitude d'aller sur les cinq heures du soir me promener au Palais Royal. C'est moi qu'on voit, toujours seul, rêvant sur le banc d'Argenson. Je m'entretiens avec moi meme de politique, d'amour, de gout ou de philosophie. J'abandonne mon esprit a tout son

Fig. 2. *Opening pages from Diderot*, Le Neveu de Rameau (*Paris*, 1922)

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Fig. 2. *Opening pages from Diderot*, Le Neveu de Rameau (*Paris*, 1922)

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cocked hat of a clown—all these Naudin loves; from such tinsel trappings he creates a world. Through these trifles he envisaged his *Neveu de Rameau* and his *Villon*.

When the war broke out in 1914, Naudin had achieved fame only among amateurs. He was on the way to conquering the crowd, but the war prevented him. He had already illustrated several interesting works, such as *L'Homme qui a perdu son ombre* of Chamisso; but he had in preparation more ambitious books which there was no opportunity to publish after 1914 and which are still awaiting publication in the near future: the *Villon*, *Le Fléau*, *Le Scarabée d'Or* of Edgar Allan Poe.

In the meantime Naudin had been entrusted with illustrating and even with writing out himself the programs of concerts which Madame Poiret gave from 1910 to 1912. He possesses an admirable formal hand, and one of his friends, a typefounder, conceived the idea of asking him to design a new type-face, the italic of which should be a stylistic form of his own handwriting. This was a work of some seriousness and was much delayed by the war. From the first trials up to the casting of the final fount, fourteen years elapsed (1911–25). This alone might indicate that the characters known as "Naudin" are no longer representative of the present day; but this is unimportant, as there always will be works that correspond to the style of Naudin. He is primarily a traditionalist; he wished to prove that we were capable of creating a typography for our age which, while as purely French as that of Garamond, Grandjean, Luce, Fournier and the Didot, would nevertheless continue the simplicity, balance and good taste which we have inherited from our predecessors.

Although the "Naudin" could stand alone without typographic ornament, the Peignot type-foundry commissioned a certain number of indispensable decorative motives. Bernard Naudin therefore drew a series of vignettes which he named himself *Le Jardin abandonné*. He took his inspiration from his own garden which he had arranged himself: from an essentially French pleasaunce where greenery, trees, winding paths and ivy garlands united with stone-work, urns and columns.

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Fig. 3. *A poster (reduced) by Naudin. The design cut on wood by G. Aubert (Paris, Helleu, 1918)*

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Il se releva étourdi du coup et, avec cette persistance, née plus encore de la ténacité particulière aux ivrognes que de l'affection qu'il portait à Marthe, il s'élança de nouveau à sa poursuite. Il la vit au loin tirer une porte et disparaître. Brisé, moulu, renâclant, suant, il arriva devant cette porte, leva le nez en l'air, regarda la maison, resta bouche bée, éleva les bras au ciel, lâcha sa canne et, suffoqué par l'ivresse, étouffé par la stupeur qu'il éprouvait, il bégaya ;

— Oh ! Jésus Dieu ! eh bien, c'est du propre !

Et il tomba tout d'une pièce sur un tas de trognons de choux et d'épluchures de scaroles qui bossuaient de vert le pavé de la rue.

VI

Il fut surpris de se réveiller le lendemain au poste. Il tenta de se rappeler les méfaits qu'il avait bien pu commettre. Ne

Fig. 4. *From J. K. Huysmans'* Marthe (*Paris*, 1920), *illustrated by Bernard Naudin*

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It must be pointed out that the "Naudin" type was originally composed in order to print the *Villon*. Villon shares with Rabelais Naudin's great admiration; from his tastes and training one can understand how the genial *enfant perdu* inspired his finest work. Several sketches had been shown before 1914 at the Musée des Arts Décoratifs in Paris, but the great majority are still unpublished. He allowed me to run through them, and they impressed me forcibly. Imagine great folio plates in which there moves and passes, without too literal a regard for the poet's commentary, the world of vagrants, the strange and swarming world of Paris in the fifteenth century, such as Hugo brought to life in his *Notre-Dame de Paris*. I am particularly haunted by the prefatory plate in which Villon is shown clad in his smock and harried by the wind, as well as by the one which illustrates the *Ballade des Pendus* with its skulls pecked by ravens.

There is certainly this tragic element in the work of Naudin, especially in his war sketches, his drawings for *Le Poilu*, for the *Bulletin des Armées* and above all his collections of *Croquis de Campagne*, which are splendid visions and great monuments of the greatest of tragedies. Men of Naudin's age were then the only ones able to take the full measure of the war. Those between twenty and thirty had not yet arrived at originality of work; and they saw too much of their front line to be able to see the whole war. This is why I can find few war pictures rising to the level of Naudin's, more especially as Naudin has himself never done better work. After the war, the books which had been interrupted by the war appeared, notably the two editions of the *Neveu de Rameau*. There exists a mental affinity between Naudin and this hero of Diderot. He has recognised it himself, and before receiving any commission he had for the pure pleasure of it illustrated the deeds and adventures of his spiritual brother. For his gestures and facial expression he lent him his own countenance, as he did for Voltaire and for Villon. He took, indeed, a further liberty: he incorporated in this work actual portraits of Diderot and Rameau. Nothing could be more delightful than to see Diderot himself watching the evolutions of that odd personage whom he had rendered immortal. Naudin wanted to show Diderot living and writing the *Neveu*. One should note, moreover, the drawing in which all the characters of the book come to-

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gether and protest against having been caricatured and made fun of by the *Neveu de Rameau, alias* Naudin.

At the present moment there are still to appear books which were ready in 1914: *Le Scarabée d'Or* of Edgar Allan Poe and *Les Campagnes hallucinées* of Verhaeren. There is also in preparation a book which Naudin is specially fitted to interpret: *L'Ingénu* of Voltaire: all the epic drollery, the satiric gallantry, the exquisite *verve* of Voltaire is transposed by Naudin into an elegant and old-fashioned setting very "eighteenth-century" in manner. And now we are awaiting the *Villon.*

A portrait of Naudin would be incomplete which did not mention his work as a teacher. At the *Académie Colas-Rossi*, where he once worked as a pupil, Bernard Naudin gives lessons every Wednesday in the very personal fashion in which he does everything. They are sketching classes from nature and the figure. In other academies the professor goes among his pupils and corrects their work. Naudin, who would be bored with such a task, himself prefers to draw in front of the students. It is interesting to see him in these hours when he is giving everything he has to others, surrounded by his pupils, who follow with passionate attention his words and gestures while he sketches and discourses.

He talks admirably—to do which he needs the surroundings and the stimulation of an audience which understands him. He uses the striking formulas, happy words and imagery worthy of a writer, but expresses everything in slang with an inimitable accent. Thus he would say, for example: "to construct something is to make something"—"the truth is built out of lies"—"if you don't put spirit into a drawing, you haven't put anything in it."

Verily there is nothing more interesting than to see his drawing coming into being under one's own eyes on the white paper. And everything is plain to the sight; the strokes are discussed. Naudin commences by sketching with his fingers, defining the limits and working out the interior values of the composition. It is a painter's, or rather a sculptor's, design, his hand following the contours with a vague surety, without those fumbling gestures with which, Naudin says, one risks a tumble. He indicates the direction of movements and he makes use of white space. He gets excited, trembles, goes

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ahead, gets through somehow, and concludes: "I don't know how I got out of that. It's you that help me. Here's what I might have done if I had *worked.*" The drawing is finished before one notices it. Nothing is lacking and yet there is nothing too much. There remains just that incompleteness which enables the beholder to collaborate with the artist so that imagination can embellish art.

For Naudin does not belong to that latest architectural and constructive school of Paris that, under the guise of construction, smothers real life in line and drawing. He does not suppress caprice or fantasy. He cultivates them.

Naudin's place in the art of his period is that of one of the great independent illustrators of the century. He is a somewhat exceptional phenomenon in the sense that he is connected neither with the impressionist illustrators of the end of the nineteenth century, nor with the constructive and geometric illustrators of the twentieth.

Above all, the human spirit lives and will live through him. This is the feeling which his drawings embody, which gives them their whole significance. It is this which creates the moving beauty of his war sketches and it is by this that he will survive.

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The

CARACTÈRE FRANÇAIS

dit de Tradition

Roman, Italic & Open Capitals

Designed by

BERNARD NAUDIN

PARIS

Printed for THE FLEURON *by the founders*

DEBERNY ET PEIGNOT

1927

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The
ROMAN & ITALIC OF BERNARD NAUDIN

Corps 7

Qu'il fasse beau, qu'il fasse laid, c'est mon habitude d'aller, sur les cinq heures du soir, me promener au Palais-Royal. C'est moi qu'on voit toujours seul, rêvant sur le banc d'Argenson. Je m'entretiens avec moi-même de politique, d'amour, de goût ou de philosophie; j'abandonne mon esprit à tout son libertinage; je le laisse maître de suivre la première idée sage ou folle qui se présente, comme on voit, dans l'allée de Foi, nos jeunes dissolus marcher sur les pas d'une courtisane à l'air éventée, au visage riant, à l'œil vif, au nez retroussé; quitter celle-ci pour une autre, les attaquant toutes et ne s'attachant à aucune. Mes pensées, ce sont mes catins. Si le temps est trop froid ou trop pluvieux, je me réfugie au café de la Régence. Là je m'amuse à voir jouer aux échecs. Paris est l'endroit du monde, et le café de la Régence est l'endroit de Paris où l'on joue le mieux à ce jeu; c'est chez Rey que font assaut Légal le profond, Philidor le subtil, le solide Mayot; qu'on voit les coups les plus surprenants et qu'on entend les plus mauvais

Corps 7

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Corps 8

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THE TYPES OF BERNARD NAUDIN

ROMAN & ITALIC

Corps 16

Qu'il fasse beau, qu'il fasse laid, c'est
mon habitude d'aller, sur les cinq heures

Corps 18

Qu'il fasse beau, qu'il fasse laid,
c'est mon habitude d'aller, sur les cinq

Corps 28

Qu'il fasse beau, qu'il
fasse laid, c'est mon ha-

Corps 24

Qu'il fasse beau, qu'il fasse
laid, c'est mon habitude d'aller

Corps 32

Qu'il fasse beau,

Corps 40

Qu'il fasse laid,

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Corps 48

Faites un bon usage de
la vie et vous serez heureux

Corps 60

Dans toute chose il
faut considérer la fin

MMMMMMMMMMMMMMMMMM

16 18 24 28 32 40 48 Corps 60 48 40 32 28 24 18 16

PARIS

1927

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Corps 10

Qu'il fasse beau, qu'il fasse laid, c'est mon habitude d'aller, sur les cinq heures du soir, me promener au Palais-Royal. C'est moi qu'on voit toujours seul, rêvant sur le banc d'Argenson. Je m'entretiens avec moi-même de politique, d'amour, de goût ou de philosophie; j'abandonne mon esprit à tout son libertinage; je le laisse maître de suivre la première idée sage ou folle qui se présente, comme on voit, dans l'allée de Foi, nos jeunes dissolus marcher sur les pas d'une courtisane à l'air éventé, au visage riant, à l'œil vif, au nez retroussé; quitter celle-ci pour une autre, les attaquant toutes et ne s'attachant à

Corps 10

Qu'il fasse beau, qu'il fasse laid, c'est mon habitude d'aller, sur les cinq heures du soir, me promener au Palais-Royal. C'est moi qu'on voit toujours seul, rêvant sur le banc d'Argenson. Je m'entretiens avec moi-même de politique, d'amour, de goût ou de philosophie; j'abandonne mon esprit à tout son libertinage; je le laisse maître de suivre la première idée sage ou folle qui se présente, comme on voit, dans l'allée de Foi, nos jeunes dissolus marcher sur les pas d'une courtisane à l'air éventé, au visage riant, à l'œil vif, au nez retroussé; quitter celle-ci pour une autre, les attaquant toutes et ne s'attachant à aucune. Mes pensées, ce sont mes catins. Si le temps

Corps 12

Qu'il fasse beau, qu'il fasse laid, c'est mon habitude d'aller, sur les cinq heures du soir, me promener au Palais-Royal. C'est moi qu'on voit toujours seul, rêvant sur le banc d'Argenson. Je m'entretiens avec moi-même de politique, d'amour, de goût ou de philosophie; j'abandonne mon esprit à tout son libertinage; je le laisse maître de suivre la première idée sage ou folle qui se présente, comme on voit, dans l'allée de Foi, nos jeunes dissolus marcher sur les pas d'une courtisane à l'air éventé,

Corps 12

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Corps 14

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Corps 14

Qu'il fasse beau, qu'il fasse laid, c'est mon habitude d'aller, sur les cinq heures du soir, me promener au Palais-Royal. C'est moi qu'on voit toujours seul, rêvant sur le banc d'Argenson. Je m'entretiens avec moi-même de politique, d'amour, de goût ou de philosophie; j'abandonne mon esprit à tout son libertinage; je le laisse maître de suivre la première idée sage ou folle qui se présente, comme on voit dans

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LE CHAMPLEVÉ

12 LES FUGUES DE J.-S. BACH

18 JEAN-BAPTISTE LULLI

24 FRANÇOIS COUPERIN

32 SYMPHONIE

36 MOZART

48 PRÉLUDE

60 RAMEAU

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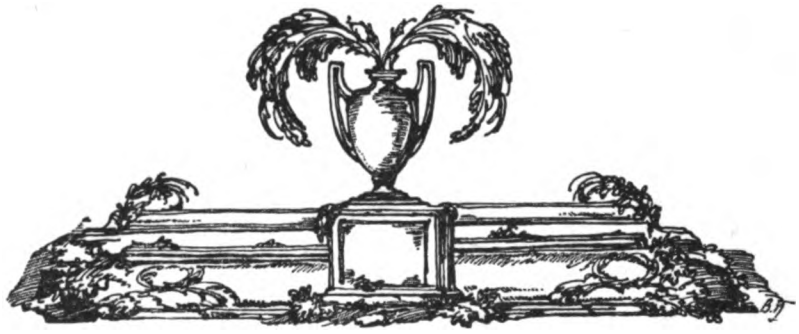
The Types and Ornaments
in this Specimen are engraved and cast
by
LES FONDERIES
DEBERNY ET PEIGNOT



PARIS 1927

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WORKS ILLUSTRATED OR DECORATED BY BERNARD NAUDIN

1 Illustration for L'ALMANACH ÉPHÉMÉRIDE DE L'IMPRIMERIE BADEL. Châteauroux, c. 1900.
Probably the artist's first work.

2 LA MÈRE ET L'ENFANT. By *Charles-Louis Philippe*. With a drawing by Bernard Naudin. Imprimerie Badel, 1900.

3 L'ASSIETTE AU BEURRE. (Weekly review, large 4to, contains illustrations.) Paris, 1904–5.

4 LE CRI DE PARIS. (Weekly review, small 4to, contains head-pieces, etc.) Paris, 1904–7.

5 LES TEMPS NOUVEAUX. In the magazine *La Révolte*, weekly, 4to. Illustration by Bernard Naudin. 1906.

6 NOS LOISIRS. (Weekly review, contains illustrations.) Paris, 1908.

7 LES CAHIERS NIVERNAIS. Contains three illustrations for the "Mouvement bûcheron." Nevers, 1909.

8 LE CADAVRE ET LES ROSES. By *René-Albert Fleury*. Nevers, Édition des Cahiers Nivernais.

9 LABELS FOR THE HONEY-POTS OF MM. E. GILLET at St. Maur-des-Fossés.

10 POSTER for the Salon d'Automne 1909, and cover for the catalogue. Paris, 1909.

11 UN VOLONTAIRE DE 93. Jean Legare de Magny (Nièvre). By *Paul Cornu*. (Cover of the extract from *Mémoires* de la Société Académique du Nivernais.) Nevers, 1910.

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12 LA MISÈRE SOCIALE DE LA FEMME, d'après les écrivains et les artistes du XVIIIe au XXe siècle. Préface by *Léon Bourgeois*. With ten original prints by Ch. Cottet, André Dewambez, Abel Faivre, Gaston Latouche, Ch. Léandre, Auguste Lepère, Bernard Naudin, Alfred Noël, Steinlen, Jean Veber. Paris, 1910: Dewambez. Georges Weil Successeur. Folio.

Three copies signed by the artists, twenty-seven special copies of two states, and 220 copies on Arches paper. The etching by Naudin is entitled "l'Arrestation."

13 Ten PROGRAMMES OF CONCERTS, given by Madame Paul Poiret, designed with text in script of the style of the seventeenth century, by Bernard Naudin. Folio (with portrait of Beethoven). Paris, 1910–11.

14 LES CRIMINELS PEINTS PAR EUX-MÊMES. By *R. Hesse.* Illustrations. Introduction by Professor Grasset. Paris, Bernard-Grasset, 1912. 12mo.

15 CHANSONS POPULAIRES DANS LE BAS-BERRY. By *Barbillat et Touraine.* Illustrated by J. Baffier, Badel, Maillaud, Moreau, Naudin and Nivet. Châteauroux: Badel, 1912.

An edition of sixty copies on Holland and ten on Japan paper.

16 PROGRAM for the *Salon de la Statuette.* Paris: Imprimerie Paul Dupont, 1912.

17 PROGRAM for the Italian Ballet of *J.-J. Gartoldi de Caravaggio* (1592), given at the *Pavillon de Butard*, January 20, 1912. Illustrations, head- and tail-pieces, etc., by Bernard Naudin. Paris, 1912. 4to.

18 PROGRAM for the Midnight Mass at Grosrouvre, 1912.

19 LE JARDIN DES MODES NOUVELLES. Drawings by Bernard Naudin. 1912.

20 LA DÉPENSE DU RICHE. By *Jules Sageret. Collection de la Grande Revue*, with sketches by Bernard Naudin. Paris, 1912.

21 LA GRANDE REVUE. (Bi-monthly review.) Initials, head-pieces, etc. Paris, 1912–16. 8vo.

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22 INVITATION CARDS for the first presentation of *Beethoven* by *René Fauchois*, given at the Odéon, 1912.

23 PROSPECTUS of *Gaston Chereau*'s novel LE REMOUS. Paris, 1913. Folio.

24 PROGRAM of the balls given by the *Académie Colas-Rossi*, 1912, 1913, 1920, 1923.

25 L'HOMME QUI A PERDU SON OMBRE. By *Adalbert de Chamisso*. Illustrated with fifteen etchings by Bernard Naudin. Paris: for A. M. Peignot, 1913. 4to.

26 PROGRAM of the concerts of the *Société des Instruments anciens*, at the *Salle Pleyel*, 1913.

Bernard Naudin played at this concert.

27 TOUS HÉROS. By *Lichtenberger*. Illustrations by Bernard Naudin. Paris: Librairie des Annales, c. 1913.

28 PROGRAM for the presentation of LES TISSERANDS ("the Weavers"), by *Gerhard Hauptmann*, given February 22, 1914.

29 MARTHE, Histoire d'une Fille. By *J.-K. Huysmans*. Illustrated by Bernard Naudin. Paris: *Collection "Les Proses,"* published by Crès & Cie, 1914. 16mo.

Edition of twenty copies on Chinese paper, specially printed for the *Société des Vingt*, ninety-eight on Imperial Japan, 135 on van Gelder, 110 on Rives *bleu d'azur*, and an ordinary edition, not numbered, on toned paper.

29*a* The same, reprinted in 1920 in an ordinary edition, 16mo; several editions.

30 LE POILU, a journal of the trenches. Illustrations by Bernard Naudin. 1914–17. 4to.

31 PROGRAM of a concert given at Châteauroux. Four hundred copies, of which fifty are on Japan vellum, 1916.

32 PROGRAM of a review, "la 3° Brisque," performed by soldiers of the Seventh Hussars at the front in Champagne, August 1916. Illustrated by Bernard Naudin.

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33 PROGRAM for the film OUR FRIEND FRANCE, exhibited in aid of the American Red Cross.

34 HISTOIRES EXTRAORDINAIRES (*Edgar Poe*), suivies de la genèse du poëme. Translated by *Charles Baudelaire*. Paris: Éditions d'Art Édouard Pelletan, René Helleu, Libraire-Éditeur, 1916. Two vols. 8vo.

Printed in two colours by Lahure. Edition limited to 750 copies (twenty-five on Chinese, seventy-five on Japanese paper). Decorated with twenty-two compositions by Bernard Naudin, including a portrait of Poe, engraved on wood by Aubert, Germain and Perrichon.

35 Various printed items, executed by Bernard Naudin and issued in small editions between 1914 and 1918, such as: Placards and receipts for War Bonds and Public Subscriptions; Catalogue of the *Salon des Armées*; Diploma for the American volunteer ambulance drivers; programs and placards of hospital benefits, etc.

36 DESSINS DE BERNARD NAUDIN pour le Bulletin des Armées de la République Française. Paris: René Helleu, 1916. Folio.

The eight line-cut facsimiles of Naudin's drawings were issued in an edition of five hundred copies on Arches paper and fifty on hand-made Japan paper, printed by Lahure and Bauche.

37 CROQUIS DE CAMPAGNE DE BERNARD NAUDIN, 1914–15. Paris: René Helleu, 1916. 4to.

Naudin's sketches were reproduced by Léon Marotte and printed by him in October 1915. This collection, which gives an exact facsimile of Naudin's sketch-book, was published in a limited edition of five hundred copies and forty special numbered copies.

37*a* CROQUIS DE CAMPAGNE DE BERNARD NAUDIN, 1914–15. Second Series. Paris: René Helleu, 1916. 4to.

Edition of 540 copies, forty for presentation.

38 CE QUE DISENT NOS MORTS. By *Anatole France*. Paris: René Helleu, 1916. 4to. Illustrations by Bernard Naudin. Four thousand copies printed at the Imprimerie Nationale.

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39. LETTRES DE GUERRE. By *Gabriel Le Ber* (1914–16). Paris: Printed by L. Mérétheux, 1917. 12mo.

Eleven drawings. One hundred and fifteen copies, fifteen being on Holland paper.

40 LE CAFARD. By *J. Duhamel.* Comedy published by the newspaper *Le Poilu.* Illustrations by Bernard Naudin. 1917. 12mo.

41 L'HORIZON, a soldiers' magazine, 1917–18, Secteur Postal 12. Drawings by Bernard Naudin.

42 SUITE DE DESSINS DE BERNARD NAUDIN, 1916–17. Première Série. Paris: René Helleu, 1917. Folio.

Twelve lithographic facsimiles produced by Demoulin Frères and printed on their hand presses by Louis Bieras-Tiehl; 500 copies.

42*a* SUITE DE DESSINS DE BERNARD NAUDIN, 1916–17. Deuxième Série. Paris: René Helleu, 1918. Folio.

Eight facsimiles by Léon Marotte, one in colour, the edition limited to 550 numbered copies.

43 FRANCE-AMÉRIQUE, 1776, 1789, 1917. Déclaration d'Indépendance, Déclaration des Droits de l'Homme et du Citoyen, Message de Guerre du Président Woodrow Wilson, Réponse de M. Alexandre Ribot. French translation by P.-H. Loyson; English translation by J. H. Woods. Drawings by Bernard Naudin. Paris: René Helleu, 1918. 4to.

Edition limited to 1500 copies on hand-made paper, fifty-seven on Japan vellum, 255 on Holland paper, numbered, and 1180 on Arches paper, printed in two colours at the Imprimerie Nationale.

44 LA GUERRE, MADAME. By *Paul Geraldy.* Paris: René Helleu, 1918. 4to. Illustrations by Bernard Naudin.

This work, written during the winter of 1915, was first published in April 1916. The drawings were reproduced by Ducourtioux, the lithograph work by Draeger Frères, the printers. The present edition comprises 125 numbered copies (twenty-five on Holland, 100 on Japan paper) and 1500 copies on toned wove paper.

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45 CAPITAINE BÉBERT. By *Émile Mazaud.* Paris: Albin Michel, 1918. 12mo. Illustrated with two drawings by Bernard Naudin.

Ten copies were printed on Japan vellum and twenty on Holland paper.

46 L'AVENIR DU SOLDAT FRANÇAIS. By *Henri Davoust.* Paris: Nouvelle Librairie Française, 1918.

Six copies were printed on pure rag paper.

47 EX LIBRIS for certain friends, of whom may be mentioned Dr Frogier, Raymond Naudin, M.-F. Poncetton.

48 DISCOURS DE M. GEORGES CLÉMENCEAU, prononcé au Sénat le 17 Septembre 1918. Illustrated by Bernard Naudin, engraved by Aubert. Paris: René Helleu, 1918. Broadside.

49 EN ITALIE, avec la 24e Division d'Infanterie Française (Septembre-Décembre 1918), by *A. Buxtorf.* Paris: Berger-Levrault, 1919. 12mo. Illustrations by Bernard Naudin.

Edition of two copies for presentation on Imperial Japan vellum, 100 on Arches paper, 900 on laid English paper.

50 L'APPRENTIE. By *Gustave Geffroy.* Text revised by the author and decorated with an etched frontispiece and twenty-three original drawings by Bernard Naudin, engraved on wood by Georges Aubert. Paris: Georges Crès & Cie, 1919. 12mo.

Edition of 1990 copies, ten on old Japan vellum, twelve on Chinese paper, forty-two on Imperial Japan, twenty-five on Arches paper, 1900 on Rives paper. Printed in neo-Didot type by Paul Herissey at Evreux. The frontispiece, head-pieces and vignettes were drawn and etched by Naudin.

51 Drawing symbolising the first communion of Naudin's two children and of two of their friends, 1919.

52 USKUB, ou du Rôle de la Cavalerie d'Afrique dans la Victoire. By Général *Jouinot Gambetta.* Illustrated with three drawings. Paris: Berger-Levrault, 1920. 12mo.

Six copies on Japan vellum, thirty on Holland paper, thirty on Lafuma paper.

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Houbigant

HISTOIRE D'UN PARFUMEUR

par

Paul Sentenac

Préface de

JEAN RICHEPIN

de l'Académie Française.

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SOUS LA RÉVOLUTION, LE DIRECTOIRE ET L'EMPIRE

LA Révolution : les têtes nobles tombent. Les ci-devant émigrent. Avec cet ancien régime pimpant, pomponné, empoudré, disparaît la douceur de vivre et cet engouement pour les odeurs qui contribuait à la créer. Robespierre pourtant se piquait d'élégance et souhaitait qu'on le portraiturât

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prouver que la maison "A la corbeille de fleurs" était des mieux achalandées. Son fondateur avait atteint en peu de temps le but qu'il avait poursuivi. Il avait réalisé son ambition en réunissant une clientèle de choix. Une facture de 1790 est établie au nom de la comtesse de Saxe, fille du prince Xavier de Saxe, oncle de Louis XVI.

Et ne rapporte-t-on pas qu'à la veille du voyage qui allait se terminer à Varennes, pendant que Fersen combinait son plan, s'occupait de la berline et de son déguisement de cocher, la reine Marie-Antoinette faisait acheter chez Houbigant des parfums de Paris.

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53 BARNAVAUX. By *Pierre Mille*. Illustrated with a drawing by Bernard Naudin. Paris: George Crès & Cie, 1921. 12mo.

Edition of 1950 numbered copies, twenty-five on Japan vellum, twenty-five on Chinese paper, twenty-five on Rives vellum, 1875 on Rives paper.

54 LES VILLES MALADES. By *Paul Lantelmé*. Préface by Georges Duhamel. Plate by Bernard Naudin. Paris: Nouvelle Revue Française, 1921. 8vo.

55 LE NEVEU DE RAMEAU. By *Denis Diderot*. Eight illustrations. Paris: René Helleu, 1922. Small 4to.

Seven hundred and fifty copies, twenty on Japan vellum and twenty-five on Chinese paper, with an original woodcut portrait of Diderot and seven woodcuts engraved by J.-L. Perrichon after Naudin. Printed at the Imprimerie Nationale.

56 BOUVARD ET PÉCUCHET. By *Gustave Flaubert*. Illustrations by Bernard Naudin. Centenary edition of the complete works of Flaubert. Paris: Librairie de France, 1923. 8vo.

Twelve copies on Holland paper with the original drawings, six on Holland paper, 750 numbered copies on Lafuma paper.

57 LE NEVEU DE RAMEAU. By *Denis Diderot*. Illustrations by Bernard Naudin. Paris: Blaizot, 1924. Small 4to.

The edition comprises an unique copy containing all the original drawings of Naudin and the various states of the plates, fifty-five copies on Japan vellum with two states of the etchings, and 300 copies on Rives vellum paper.

58 HISTOIRE D'UN PARFUMEUR. By *Paul Sentenac*, A l'occasion du Cent Cinquantenaire de la Maison Houbigant. Préface de Jean Richepin de l'Académie Française. Illustrations and decorations by Naudin. Paris: Draeger, 1925. Quarto.

59 LA GUERRE DES FEMMES. By *Antoine Rédier*. Paris: Éditions de la Revue Française, 1927. Large 4to. (Limited edition.)

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60 LE FLÉAU. By *Émile Verhaeren.* Extract from *Les Campagnes Hallucinées*, illustrated with sixteen plates with text in script by Bernard Naudin, after the drawings of the poet. Paris: Martin Kaelin, 1927.

Two hundred and fifty copies on Holland paper, fifty on Japan vellum.

61 L'INGÉNU. By *Voltaire.* Illustrated with thirty engraved plates, twenty vignettes and a burin-engraved portrait of Voltaire. Paris: Blaizot, 1927.

Fifty copies on Japan vellum, the etchings in two states, and 200 copies on wove paper.

IN PREPARATION

62 LA VIE DE SAINT FRANÇOIS D'ASSISE. By *Thomas of Celano.* Illustrated by Bernard Naudin.

63 LE SCARABÉE D'OR. By *Edgar A. Poe.* Illustrated with forty-eight drawings by Bernard Naudin. Paris: Kaelin. 4to.

Two hundred and fifty copies will be printed on Holland paper, fifty on Japan vellum.

64 LE GRAND TESTAMENT DE FRANÇOIS VILLON. Illustrated by Bernard Naudin with sixty drawings, of which thirty are folio plates (a work finished in 1914).

65 LE BACHELIER GÉANT. By *Jules Vallès.* Twenty-five etchings by Naudin. Paris, Blaizot. 4to.

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A TRANSLATION OF THE REPORTS OF BERLIER & SOBRY on TYPES OF GILLÉ *FILS*

Edited with an Introduction by

DANIEL BERKELEY UPDIKE

The Merrymount Press, Boston, Mass.

Among French type-founders at the end of the eighteenth and in the early years of the nineteenth century, the two Gillé's, *père et fils*, held a prominent place. The elder Gillé, Joseph, was a distinguished Parisian type-founder. His first specimen appeared in 1764, and in 1773 an interesting octavo specimen of his types was issued, which he presented to the king in 1774. In 1777, according to Lottin, he was nominated as typecutter and type-founder to the Crown for the material used in the Royal Lottery of France. In 1778 he printed another specimen in 16mo, entitled *Caractères de la Fonderie de J. Gillé, Graveur et Fondeur du Roi pour les Caractères de l'Imprimerie de la Loterie Royale de France, & autres. A Paris, Rue & Petit Marché Saint-Jacques. M. DCC. LXXVIII.* Gillé supplied some of the material for the foundry and printing house established by Frederick the Great and superintended by his court printer, Dekker; and his types also are shown in the 1785 specimen book of Philippe Denis Pierres of Paris.

Joseph Gillé was succeeded about 1790 by Joseph Gaspard Gillé *fils*. It was he who issued the specimen sheet which is the subject of the two public addresses which are printed herewith. I have never seen a copy of this specimen, but Gillé's splendid folio specimen of 1808 shows a variety of very fine cursive types and a large number of "Didot" founts which, no doubt, were the same as those criticised in one of the addresses reprinted below. He received a medal at the Exposition du Louvre in the year 10,

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and in a circular in my possession (which formerly belonged to Auguste Renouard) he calls himself *Membre de l'Athénée des Arts*. He also issued a very handsome prospectus of a *Nouveau Manuel Typographique, ou Traité des moyens mécaniques qui concourent à la confection physique des Livres*, but I am not able to find that it was ever published. It is possible that had he not begun by an extensive examination of the physical means of transmitting thought employed by all peoples, whether ancient or modern, supported by quotations from the best authors, the volume might some time have seen the light! He was one of the promoters of the newer styles of ornament, and offered typographic decoration to the printers of France—in a kind of stereotype—which he felt sure—or so he asserted—was in design and method of reproduction to overthrow the superannuated woodcuts of the ancient *régime*.

The first of the two addresses of which Gillé *fils*' specimen sheet was the subject was made before the "Conseil des Cinq-Cents," one of the two permanent assemblies composing the *corps législatif* of the French Directory—its lower house—which continued to function until suppressed by Bonaparte. To this body it was submitted by a certain Monsieur Berlier, on 27 Prairial, year 7, whose remarks on that occasion are given below in a translation made from the minute printed as a public document at the Imprimerie Nationale.

In 1800, what appears to be this same *tableau* or specimen was submitted to the *Société Libre des Sciences, Lettres et Arts* of Paris, at which time a second address on the subject was delivered by the citizen Sobry, who was one of its members. Of this society I know nothing, though its history is no doubt ascertainable; and of Sobry I know next to nothing—merely that a printer of that name exercised his calling in the Rue du Bac, in 1797 and 1798. Sobry's paper, which was printed in a 16-page pamphlet, apparently without date or imprint, is interesting to the student of printing because it is an early example of intelligent criticism of the qualities that make for legibility in printing types, and furnishes a clear analysis of the differences between modern characters too perfect in detail and the freer forms of earlier type-designers. Furthermore, it is of importance because it is one of

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the evidences of that contemporary dissatisfaction with the types introduced by the Didot family which is now almost forgotten.

The account of Anisson's experiments in comparing the types of Garamond and Didot, and the conclusions thereby arrived at over a century ago, are to-day supported by the best authorities on typography. In the recent excellent *Report on the Legibility of Print* by R. L. Pyke (issued under the auspices of the Medical Research Council and published by His Majesty's Stationery Office in 1926), the earliest author referred to as having considered the legibility of type appears to be Hansard, who wrote in 1825. Sobry's paper antedates Hansard's criticism by about a quarter of a century.

A portion of the material of Gillé *fils* passed into the hands of the printer J. A. Pasteur, who issued a very fine specimen in folio in 1823. The larger part of it (through Laurent, an employee of Gillé's, who after Gillé's failure and death had charge of the sale of his stock in 1827) became the property of Laurent, Balzac & Barbier, a firm better known because of the novelist's partnership in it, than because it produced anything of importance to typography. The romantic association of Madame Deberny with Balzac is well known. It was to extricate Balzac from his debts that the foundry was obligingly purchased by that lady and presented—without, perhaps, too keen a sense of humour—to her son, Alexandre Deberny, who left it at his death to his associate, Tuleu. This house is now represented, if I am not mistaken, by Girard of Paris.

The Berlier discourse is from an example in the Saint Bride Foundation Institute; the Sobry address from a copy in the library at the Merrymount Press. The translations are by Mr Paul Bloomfield.

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CORPS LÉGISLATIF

COUNCIL OF THE FIVE HUNDRED

SPEECH

MADE BY BERLIER

Upon presenting to the Council a specimen of types from the foundry and printing house of Citizen Gillé *fils*. Session of the 27 Prairial, Year 7.

Citizen Representatives,

I come in the name of Citizen Gillé the younger, to offer in homage to the Council some experiments in typography worthy of the attention of an assembly that is a natural patron of the arts.

The clearness and excellent proportions of these types from Citizen Gillé's foundry and printing works will no doubt assure them a high place among the more perfect specimens of their kind.

Though foreign nations may claim some distinguished typographers, though Germany has her Breikopf;[1] Switzerland, Haas; Prussia, Deker; Holland, Enschede; Spain, Ibarra; England, Baskerville; and Italy, Bodoni; France alone possesses the Didots, in Paris; Levrault, at Strasbourg; Causse, at Dijon; Racle, at Bordeaux; and I do not hesitate to add to these famous national artists the man who is now dedicating to you the fruit of his most recent labours.

This artist has housed his foundry and his printing works under one and the same roof; he feels, like his masters, that one can only achieve perfection by intimately combining the two arts.

[1] The corrupt spelling of proper names has been retained throughout.

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He proposes to publish immediately a *New Typographical Manual*[1], *or Treatise of the mechanical methods which contribute to the physical make up of books.*

This theoretical plan, intended to show what procedure must be followed in order to secure fine editions, will doubtless be received with interest and confidence, having for its pledge the already known works of its author, and more particularly the proof which is here offered to you.

I request that this act of homage be mentioned in the report of the proceedings, and that the work be sent to the Library of the Legislative Body. These motions were carried.

PARIS, FROM THE IMPRIMERIE NATIONALE
MESSIDOR AN 7

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[1] The original title reads "Nouveau Manuel Typographique," from which it appears that Citizen Gillé's ambition was to surpass Fournier's *Manuel Typographique* (two volumes, Paris, 1764–6).

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AUGUSTIN.

Un homme qui consomme son bien imprudemment ne s'imagine pas combien ses dépenses portent de dommages à ses enfans, elles produisent les incommodités de la misere, et un abattement dans l'ame, qui éteint insensiblement tous sentimens moraux. ~~rencontre de ces hommes~~ d'une communication libre parlant continuellement et demandant à être écoutés avec grande attention.

Quand un homme nous a confié son secret nous devons être impénétrables.

A. G. ROMAIN.

L'ostentation d'opulence est communément la manie des hommes nouvellement enrichis; comme ils ont peu de mérite, ils tirent vanité de leur bonheur.

Constamment.

G. CANON.

Commune.

Estimation

ÉCRITURES.

Sur petit Parangon.

Les Commissaires préposés à l'examen des comptes

Les Actionnaires de la Caisse de Bienfaisance

Sur gros Parangon.

11		P. Texte.
12		P. Rom.
13		
14		
15		
16		P. Cicéro.
17		

NOTA. Gillé établit des Imprimeries aussi-tôt la demande, ayant des Fontes prêtes, depuis la Parisienne jusqu'aux Caracteres d'Affiche, Financieres, Filets, Interlignes, Accolades, Vignettes, Fleurons, Lettres de 2 points ornées ou simples, Algebre, enfin tout ce qui tient à son Art.

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SPEECH
ON
THE ART OF PRINTING

This speech, which was inspired by a report on the types of Citizen Gillé, was given on 9th Messidor of the year 7, at the "Société libre des Sciences, Lettres et Arts de Paris," by Citizen Sobry, a member of the same; and again at a session open to the public on 9th Brumaire of the year 8.

In spite of the intimate relations between literature and printing, by a singular chance which may be worth pointing out, to-day is the first occasion on which printing has come to consult literature and ask for light to be shed on its forward march. Up till the present, printers, jealously guarding themselves against interference from authors; and authors, content to leave their works to be ushered into the world by printers; have never met together to deliberate on the best means of keeping up a high standard in, and perfecting, an art which depends, in the first place, on the authors, and exists chiefly for the benefit of their readers. These, when they cultivate letters, are of all conditions of men the most experienced in the matter. Now writers are, beyond dispute, the people who do the most reading. They are, therefore, in the best position to judge how printing should be treated for it to acquire its maximum usefulness, commodity and delight. Seeing that we have been given notice of this question, let us state and check our views on an art which analysis shows is ultimately indebted to ourselves for its existence.

Citizen Gillé is the first artist in typography to consult scholars. After copying the best efforts of his colleagues at home and abroad, and adding to their work at the dictates of his own taste, he has been the first to submit his essays to a society of men of letters and to invite their criticism. He can thus change his direction if it is the wrong one, or find a quicker route to his

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destination if he is on the right errand, or simply fortify himself with their approval if he has in fact arrived.

It was high time for such a move to be made, and it would be impossible to give too much praise to Citizen Gillé who has conceived and carried out the idea. It was time, I say, for there to be an end to the imposition on the public of reputations carefully discounted by those who are necessarily the best judges of printing.

Citizen Gillé is at one and the same time a printer and a type-founder. He was the pupil of his father, an eminent type-cutter, himself the pupil of Fournier, author of the *Manuel Typographique*, who was taught in the school of another eminent artist named Garamond. From the body of this discourse you will find out why I have given you this genealogy of our engraving in typography, and why I stop when I get back to Garamond, though before him there lived a number of other type-engravers who were not without merit[1].

Citizen Gillé, then, has submitted to this society three separate projects:

(1) A collection of vignettes and borders cast on various type bodies.
(2) A collection of types resembling the characters used in handwriting.
(3) Specimens of his printing types of all sizes engraved with the highest degree of the perfection exacted at the present time.

These are the "essays" which Citizen Gillé is submitting to you for your comment.

My verdict on the first of these, the one relating to vignettes and borders, can only be an unqualified eulogy of Citizen Gillé's taste. All the figures used in his designs are based on antique ornament, such as the Greek and Etruscan *guilloches*, in the style which appeared to him to have the closest analogy to typographical forms, and in justice to Citizen Gillé we must admit that his work in this line is better than anything else that has been done up to now.

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[1] Sobry is astray here, and appears to believe that Garamond taught Fournier, whereas all that can possibly be claimed is that Fournier was "of the school of Garamond." Who the French type-cutters were who preceded Garamond it would be interesting to know!

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The forms are elegant and compact, the light designs on a dark background are a happy application of Etruscan styles to printing, and are better adapted to design as a whole than the loose fleurons that were formerly used.

Since black, or grey, is the one medium of printing, and as straight lines are the forms which predominate, Citizen Gillé has been careful to see that black straight lines should similarly predominate in the construction of his vignettes, and he has thus managed to harmonise the vignettes and the letter-press with a success that had not hitherto been obtained. One may say that in this respect Citizen Gillé has taken a notable step towards the perfecting of his art, though it would only be fair to apportion to that excellent draughtsman Dugour, and to that clever engraver Duplat,[1] their share of the merit.

But, one may ask, are vignettes really necessary in printing? Are they in good taste? We have seen the dreary (*tristes*) English completely banishing them from their books, not knowing how to deal with them, and substituting simple *filet* borders; and this aridity for a time passed for correctness. But the fashion did not last long. It was felt necessary to employ vignettes again, to graduate divisions and sub-divisions of books, lend to them a certain repose, mark scarcely perceptible pauses, and, finally, where the embellishment of fine editions was concerned, to give proof of care and taste, the value and costliness of these editions being enhanced by such designs, as also by engravings. Vignettes may therefore be regarded as complementary to printing, and it simply remains to do what Citizen Gillé has done, namely to select the vignettes that are the most in keeping with the work to be decorated.

The second of Citizen Gillé's experiments relates to types which imitate different kinds of handwriting, and are meant to be models for use, in the early stages of their instruction, by people learning to write. This must be regarded as an interesting experiment which has not yet been brought to perfection. As movable types are separate, nothing is harder than to join them successfully in a flowing hand; and that is the difficulty which our artist has overcome. The thin strokes are so well carried from one letter to

[1] Jean-Louis Duplat, 1757–1833.

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the next in his lines, that by following them, learners can recognise all the movements of the pen, and easily repeat them from the model. If Citizen Gillé can be persuaded to base the shape of his characters on the best masters, to be somewhat more careful about the slope and to regularise rather more his capitals and larger letters, the artist will be doing a real service, especially to country schools, in providing plentiful models at a low price; models by which teachers too, as they are seldom very competent, can set themselves right. Perhaps he will, on this account, be ranked with the inventors who have deserved well of the arts and of their country.

The third of Citizen Gillé's specimens is concerned with printing types in general, and specimens of all sizes are offered to you on a neat and well laid out plate. This part of the work embraces a more universal subject. Citizen Gillé, in presenting himself for criticism on the score of a collection of types based on the best models of the age, is really asking you to sit in judgment on the whole art of printing. You will necessarily have to summon before you, for comparison, the efforts of all artists, former as well as contemporary, and foreigners as well; for the power to transmit the symbols of thought is the common property of all mankind, a fundamental bond of union embracing the whole world and all time.

To say that Citizen Gillé's types are engraved in the style and according to the system of the present day, that is, of Didot, and that they are executed with all Didot's refinement, would be equivalent to saying that Citizen Gillé has reached the zenith of his art, if renown were a sufficient title to pre-eminence. But what happens to be the fashion is not always perfect, and to come to a decision in a case like this, the proper thing is to follow principles rather than the vagaries of taste. It is by recapitulating the principles of the printer's art that I shall demonstrate to you that Citizen Didot has mistaken the purpose of this art in pushing it, as he has done, to a destructive ultra-perfection. In lending it certain secondary qualities he has taken from it the one essential quality; and Citizen Gillé, who works in his style, may, like him, be praised for his efforts but hardly for his achievement.

To estimate the value of Citizen Didot's innovations we must ask ourselves what is the aim of printing? Is it formal beauty or the making of reading

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easy? Is it delicacy of shape in letters, or distinctness? It is neither the one nor the other, absolutely; but a mixture of these two qualities. The two purposes must be combined; and the problem to be resolved before perfection in printing types can be arrived at, is that of uniting formal beauty with formal distinctness in such a way as to produce the best effect on the eye.

Therefore letters intended to compose the pages of any long passage of reading matter must be types designed for their utility, and not in strokes chiefly characteristic for their delicacy. Clearly, if anyone wants fine upstrokes, very fine-spun and clear, the twenty-four letters of the alphabet do not present such difficult features to grasp that a good type-cutter and a good type-founder cannot easily provide them with the most perfectly refined upstrokes. It must have struck the Citizens Didot that if Garamond had thought it his duty to adopt these superfine upstrokes, it would not have been a great wonder if he had employed them just as they have done. But Garamond did precisely the opposite. In perfecting the roman type, which, by the way, is a French type, Garamond made a departure from the upstrokes which had previously distinguished italic type. It is well known that italic type was exclusively used by the Aldines in Venice, the Grifes at Lyon, by Febronius[1] at Bale and Robert Etienne in Paris. But this type in which superfine upstrokes predominate, as we may see long before the time of the Didots, failed completely, seemed tiring in comparison with the roman, and went quite out of use as soon as the roman was established and perfected. The Vascosans, Posuels,[2] Cramoisys and Anissons adopted it exclusively; since the day of these artists, printing, in the true sense, has been kept up to the standard by a few reasonable printers, but it would be equally true to say that the art has not advanced a single step in France.

Abroad, certain artists of the highest merit have likewise brought printing to perfection, and nothing could exceed the beauty that the Elzevirs and the Jansons communicated to their books in the Low Countries. These famous printers worked in a style that was most advantageous for science

[1] Aldus, Gryphius and Froben are evidently intended.
[2] Probably a misprint for the Morels.

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and for letters, and well suited to assuring the transmission of literary masterpieces to posterity. This style consisted in filling books to their utmost capacity and reducing them to the smallest proportions that legibility would admit, also in avoiding the need for dividing them into several volumes, so that their transmission complete would not be endangered by accidental loss. Elzevir divided up neither Caesar, Quintus Curtius nor Virgil. Janson put the whole of Livy into a duodecimo and all Cicero into a quarto. It needs only one copy of these to escape the ravages of time, and for the authors to be preserved until the most distant centuries, when their life can be renewed. Such was the edifying spirit which animated these generous printers, eminent also for their accuracy, their scholarship, and the beauty of their learned pages. To-day people think it their duty to follow a contrary system. Volumes are multiplied, blank pages abound, efforts are made to sell, not learning, but paper. Works are divided up so that there should be opportunities for sets to be broken through loss, when the owners are obliged to renew them. One has to be rich, and have a whole collection of books, to be able to read ten pages. Volumes are becoming numerous and books scarce. All will soon be lost in the chaos of an immense library within the means of only a few, while in the old days, when one could get a good number of capital books into a small space, everybody could benefit by them, and commerce gained no less than letters. Many books were sold to the masses, instead of many volumes to individuals.

I will not speak to you of Brindley, Foulis and Baskerville, who, though eminent, did not do better than the good French printers, and against whom one could always set Coustelier and Barbou, to the advantage of the latter. If there is anyone who has surpassed our masterpieces, it is Bodoni of Parma, or that great man who brought out the Spanish edition of Sallust[1] whom we might credit with that glory. But these illustrious printers did not adopt the system of emaciated (*amaigris*) types. Above all, Bodoni did the opposite; he beautified the Greek type that he was so proficient in, by enriching it with the solidity of the French types.

[1] Joaquin Ibarra, 1725–85.

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When Didot was beginning to bring his system into vogue, the last of the Anissons, who always refused to adopt it for the Imprimerie Nationale, established a comparison, which, if the report of it had not been hushed up, would have enlightened the general public as to the defect, in principle, of the innovation. Anisson took a page printed from types in the Didot manner, and had it copied with the same spacing, in types of the same body, but in Garamond's manner. He put the two pages beside one another on a reading desk and placed the experts in front of them. At first they read the two pages without noticing any great difference. Anisson made them read the pages again and again, each time at a greater distance, until they could not distinguish the print at all. It turned out that the page which it was possible to make out longest was the one printed on Garamond's system, and this was readable several stages after Didot's characters had become indistinguishable. This experiment, which everyone can make for himself, is a fact which peremptorily decides between the old and the new types.

But it is not enough to be aware of these phenomena; we must analyse their cause. We must find out why it is that the eye lighting on a line of Garamond's type runs along it unimpeded and quickly, occupying itself with the text and heedless of the letters, whereas the eye falling on a line of Didot proceeds more slowly and, as it were, stays to inspect the type, instead of leaving the mind free for the ideas for which the letters stand. This is a great drawback, because when reading one should only attend to meaning; one ought not to be so much as conscious of reading.

The truth is that Garamond was careful to emphasise those parts of the shape of his types which distinguish them from one another—the ties for instance—while Didot emphasised those parts of the shapes of his types which are common to all, to wit, the downstrokes; so much so, that when you see a *u* and an *n* of Garamond, the emphasis being laid at the top or the bottom of the letter where the two downstrokes are joined to make up the one letter or the other, you cannot for a moment be in doubt as to which it is; whereas when you see a *u* or an *n* of Didot, the tie is so thinned out between the two stout downstrokes that you have to use discernment to avoid con-

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fusing them. And it even happens that when you look at the whole composition from a short distance the *u*'s, the *n*'s, and the *m*'s only make parallel lines, the reference of which can only be established by a certain attention.

In lightening their types the Didots have not only weakened the printed page in its forms; they have also been obliged to weaken its colour. To successfully manage their meagre upstrokes they have had to use weaker inks, and always to keep these inks uniform; and it is because this is so difficult that perfect copies of their work are rare; and by so doing they have also brought into fashion this undesirable grey which gives their own books a delicate and languishing beauty, making one feel that one hardly dare touch them.

Garamond's types, on the other hand, by combining beauty of form with forceful strokes, have always required a deep black which strikes the eye and invites to reading. The books of Vascosan, Cramoisy and the Anissons, all distinguished by this strong colour, still keep their charm for the reader. They will always be in great request as possessing the essential quality of printing, which is legibility. And we cannot too much encourage the printers of our own day to restore promptly this basic quality to their art in the works they are preparing for us.

The Didots were led into error by the pleasing effect made by letters engraved on copper that one sees at the bottom of prints. But such inscriptions, always very short and somewhat large at that, do not have time to tire us. One must not assume that they will be successful when used in a larger work. We know that efforts have been made, in the name of luxury, to have entire books engraved in copper, but the persistent repetition of such delicate strokes has always turned out to be fatiguing, and the books have met with little success. Nobody could read through Byrne's *Horace*.[1] It is not beside the point to observe that printing, which is only an expedient for supplementing handwriting and engraving, has ended by superseding them both where long works are concerned, and that printing owes this primacy

[1] The famous engraved edition of Horace produced by John Pine in London between 1733–7.

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to the regularity, continuity, clearness, and fine harmony of its strokes, qualities of which they should never have been deprived, and which it is essential to restore.

The conclusion of this elucidation of the principles of printing being that Garamond and his followers reached the highest perfection in this art, it follows that Citizen Gillé, who has adopted the modern emaciated style, has done as well as his contemporaries, but has not done as well as Garamond. The keenness which Citizen Gillé shows, and the advice which he seeks, render him worthy of being put in a position to reassert the canons of good taste in his art. Beautiful though his proofs be, there is no doubt that he would have done better still if he had worked after his own inspiration and in the manner of the school to which his father belonged. May these observations encourage him to disdain the ephemeral successes of certain inconsiderate innovators. The printer's art will soon be restored to its pristine splendour if an artist, as anxious to do well as is Citizen Gillé, takes upon himself the task of bringing it back to first principles by putting aside the sort of superficial prettiness that some have introduced into it, to its obvious degeneration. Accordingly, we feel it our obligation to reciprocate the good opinion of us he has manifested, by telling him some truths about the art which he loves and venerates, truths as evident and as necessary as they are overlooked and forgotten.

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BOOK REVIEWS

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REVIEWS

DIE DRUCKERKUNST IN DEN VEREINIGTEN STAATEN VON NORDAMERIKA. Wien: gedruckt für Herbert Reichner, 1927.

German-speaking printers will find enough provocative matter in the four scant pages of Mr Reichner's introduction to this collection of reproductions to make them turn with lively if resentful interest to the fifteen justificatory plates which complete the little book. After learning that "North" America has assumed a great, if not the greatest, part in the development of fine printing, Continental efforts being almost at a standstill, they will doubtless expect a series of examples that quite overshadow contemporary German work. This is a pity; for the samples shown—a good selection for such a limited number—are mostly sound, conservative pages in themselves which only suffer from the reader's natural disappointment after such a statement. But Mr Reichner falls into the amateur's error in confounding "fine" printing with good printing; and though "German private presses, with one exception, are practically extinct," the Leipzig Book Fair has signally disproved the incredible statement that "not a dozen fine books appeared in Germany in 1926." The motto *moins, et meilleur* on the title-page is only half accurate: for while nothing slimmer could be bound as a booklet, one questions whether this capsule-style information has improved upon its type, now too common among typographic historians.

DIE DEUTSCHE SCHRIFTGIESSEREI: Eine historisch-ästhetische Betrachtung von *Julius Rodenberg*. Verlag der Gutenberg-Gesellschaft, Mainz, 1927.

German typography, says Dr Rodenberg, is in the March of its year; there are still traces of snow on the ground, but it is assuredly celebrating the spring-festival of Whitsun, the Pentecostal fire having already descended upon designer and printer alike. The analogy is good in that the concomitant Gift of Tongues has also appeared: now at last the idealistic nationalism of that people is finding expression in historical yet frankly aesthetic treatments of the whole question of type design, a subject which has been handled with

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particular felicity by Dr Rodenberg. Even before the war it was high time to appreciate the serious *German-ness* of the movement then in progress; but, as the author points out, the worth of such a movement had not received enough verbal attention to carry across the still-echoing cannon shots as far as America, hence its neglect in Mr Updike's *Printing Types*; a neglect all the more regrettable because of the monumental and definitive nature of that work. But Dr Rodenberg shows that after such exhibitions as that which called forth this article (German type-specimen books, Mainz, 1926) "further works like Updike's" [will there be any?] cannot afford to overlook the German contribution. He mentions in the course of an historical survey the influence of other nations on the constantly changing nationalism of Germany, and pleads for an attitude of tolerance to the new and living forms of design. The constant compromise, effected some seventy times in the present century by typefounders, between strict fraktur and roman, has thrown attention upon various *bâtardes*; and from this ceaseless experimentation will arise, in his opinion, that type which will at last be definitely German, yet shorn of the fantasy, the too local quality, of fraktur.

The pamphlet is well printed in the new Garamond of the Stempel Foundry, and has been issued both to the associates of the Gutenberg-Gesellschaft and as the author's gift to the Double Crown Club of London.

THE PASSPORTS PRINTED BY BENJAMIN FRANKLIN AT HIS PASSY PRESS. By *Randolph G. Adams*. Ann Arbor: The William L. Clements Library, 1925.

A pleasant addendum to Mr Luther Livingston's book on *Franklin and his Press at Passy* has appeared in the publication by the William L. Clements Library of a set of passports hitherto unknown, printed by Franklin in Passy. The types of the specimens which are reproduced in Mr Adams' monograph do not vary from the canon established by Mr Livingston; it is to be hoped therefore that another set of Franklin documents now in the possession of an American collector may be reproduced, since they are printed in a variety of type apparently never used except for this singular set. The fount in question, a most interesting example of a sloping roman which anticipated exactly the suggestions made in a recent *Fleuron* article, does not appear in Mr Livingston's volume. There are three collotype facsimiles in Mr Adams' volume which was printed in very fine style by Mr Bruce Rogers.

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E. R. WEISS ZUM FÜNFZIGSTEN GEBURTSTAGE. Leipzig: Insel Verlag, 1926.

Mr Herbert Reichner has edited and the Insel Verlag of Leipzig has published in an appropriately handsome format a volume commemorating the fiftieth birthday of Professor Weiss of Berlin. It is a much varied compilation of great interest to amateurs and professional bibliophiles, consisting in the first place of letters, poems and articles of a congratulatory tenor from German writers of the highest distinction—such as Gerhardt Hauptmann, Julius Meier-Graefe, Franz Blei and Eugen Diederichs—to one of the first German publishers to appreciate the importance of design in book production. These build up in their tributes a portrait of Weiss as poet, writer and classicist, as a youth thirty years ago when with the newness of the "new" art he extended his remarkable versatility to design and even to sound figure drawing and painting, perhaps deriving from that very versatility his surety of feeling for proportion and harmony. The more lengthy articles include Meier-Graefe's tribute which was originally in the *Fleuron* (1924), and now reappears in German with additions; Prof. Loubier's most interesting account of a visit to Weiss's studio is illustrated with reproductions of the artist's experimental lay-outs of page designs, bindings, end-papers and decorations. Dr Rodenberg traces the history of the Tempel Klassiker, a series of German classics for which Weiss designed the type, the page, title-pages, bindings and end-papers. Mr Morison writes on the typographical ornaments of Granjon, Fournier and Weiss.

The most valuable section of the volume is the collection of line and lithographic plates (the majority in colours) which enables the reader who has no other knowledge of German typographical effort to measure the achievement of one who has helped more than any other individual to bring it to its present paramount position. The plates in the present *Ehrenbuch* represent the work of twenty-five years and start with the *art nouveau* decoration of the first number of *Die Insel*—that important periodical which reflected the enthusiasm of Bierbaum, Heymel and R. A. Schroeder—and we trace the emergence first of a master of lettering, roman and gothic—shown in a rich exhibit of title-pages, covers, initial letters and trademarks—then of a designer of types (roman and fraktur) and typographical ornaments. The last have been brilliantly set forth in a series of bindings which have undoubtedly been a fine inspiration to the trade of his own country and might well be to

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England. It needs to be pointed out that, unlike several of his fellow book artists in Germany, Weiss has worked in conjunction with trade rather than with private presses, and the present publication well demonstrates the power for good exerted by one man in raising the standard of German trade work as distinct from that of the more pretentiously artistic private presses.

The volume, a fine folio, is set with distinction in Weiss's new roman—shown and examined elsewhere in the present number of the *Fleuron*—printed (on an unpleasant English featherweight paper) in the office of his typefounder, the Bauersche Giesserei, under the direction of Heinrich Jost and is handsomely bound. It is a memorable commemoration and if in scale it seems to the English observer a trifle over monumental, it is a faithful witness of that thoroughness which serves Germany so well in everything and not least in the arts of the book.

TYPE SPECIMENS: EXHIBITIONS & FACSIMILES

TYPE SPECIMEN BOOKS and Broadsides printed before 1900, exhibited at the Grolier Club on November 18, 1926. (Catalogue.)

SCHRIFTPROBEN DEUTSCHER SCHRIFTGIESSEREIEN und Buchdruckereien aus den Jahren 1479 bis 1840; ein Führer durch die Schriftproben-Ausstellung im Kunstgewerbe-Museum vom 25. September bis 20. Oktober 1926. Frankfurt a.M.: Kreisverein III des Vereins Deutscher Schriftgiessereien E.V., 1926.

KARL CHRISTOPH TRAUGOTT TAUCHNITZ, Buchhändler, Buchdrucker und Schriftgiesser zu Leipzig. Ein Lebensbild, bearbeitet von Heinrich Schwarz. Leipzig: H. Berthold A.-G., 1924.

THE 1621 SPECIMEN OF JEAN JANNON, designer and engraver of the *Caractères de l'Université*. Edited in Facsimile by *Paul Beaujon*. Paris, Champion 1927.

The extension of interest in type designs and type specimens from the purely professional printer to the lay bibliophile and collector may justly be regarded as one of the effects of Mr Updike's liberally and fascinatingly illustrated *Printing Types*—the first guide and at present the only guide to

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the collector. Mr Updike's citations and facsimiles are included as an auxiliary to his text, and there are inevitably many specimens, interesting in themselves, but which lack justification for illustration in view of the fact that the author confined himself to "a study in survivals." It is natural therefore for the amateur to demand as complete a collection of typefounders' and printers' specimens as can be gathered together, and last autumn the Grolier Club gave such an exhibition in its club rooms in New York. There were collected some 123 specimens printed before 1900, including, besides a number of German and Spanish items, thirty-six French, twenty-six English and Scottish, and thirteen American. The French section was possibly the most complete, the British perhaps less so, but it included a rare item, "no. 91, *circa* 1792, Baskerville: *Essai d'Épreuves*, Paris, 8vo," doubtless the first public exhibition of this interesting and, one must suppose, unique specimen which might well be edited in facsimile.

At the same time there was held at Frankfurt-am-Main, under the auspices of the Society of German Typefounders, an exhibition of German specimens dating from 1479 to 1840. The collection was gathered and arranged under the direction of Mr Gustav Mori and comprised 274 exhibits of specimens by typefounders and printers. Mr Mori's handlist is particularly useful, since Mr Updike's chapters on Germany are less extensively documented than, for example, his French chapters, and it is welcome news that Mr Mori's monumental history of the Frankfurt type-foundries is approaching completion, since it will contain a volume of facsimiles of the most important of the exhibited specimens.

In the spring of 1927 the First Edition Club of London held a general exhibition on the lines of that of the Grolier Club. With the help of a number of English collectors and Mr Mori a fine array of specimens was shown on this occasion, which will be commemorated later by the publication of a bibliography with a general introduction. It is to be hoped that the study of printing types of the past will not be confined to their history but that amateurs will collect and study their specimens from an aesthetic standpoint and thus use the past in the interest of the future.

The 1825 specimen of Karl Tauchnitz is reproduced in facsimile at the end of a volume, issued by the Berthold Foundry, on the life and work of this publisher-printer, who, like J. G. I. Breitkopf, was able to turn his

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energies to type-founding as well. Tauchnitz, loving and popularising the classics, was one of those who took over the "classic" types from France and helped to make these Didot and post-Didot faces almost as closely associated with foreign or ancient works as fraktur is with books of purely German origin. This book itself is a good and happily not unusual example of the "classic" style, being printed with discretion in *Walbaum-antiqua.*

Not a few of those interested in type design have received with a certain hesitation the claim of the Imprimerie Nationale's official historians that the design and punches of their fount of *Caractères de l'Université* came from the hand of Claude Garamond. Diligent search fails to discover any single use of these letters in Paris or Lyons books of the sixteenth century; and the trained eye observed strokes in the italic which seemed so surely to indicate a later date of origin than the "1540" assigned by Duprat and accepted by Christian, that a seventeenth-century source, at present unknown, might be looked for. As readers of his lengthy study on the so-called "Garamond" design printed in No. 5 of the *Fleuron* are aware, Mr Paul Beaujon has justified this typographical hypothesis by his discovery of the unique specimen book printed in 1621 by Jean Jannon of Sedan. That several of the types here shown are identical with those classed as "Garamond" by the Imprimerie Nationale is now demonstrated by Mr Beaujon's complete collotype facsimile of the original kept in the Bibliothèque Mazarine. The specimen (which, as our readers will note was published nearly twenty years before the founding of the Royal Printing House by Richelieu) exhibits seven sizes of titling roman capitals and nine sizes of body types in upper and lower case and one Hebrew. As Mr Beaujon points out, not all these have survived to our own day—at least the Imprimerie Nationale's collection contains but four sizes. The circumstances of the liquidation of Jannon's material, and particularly his struggles with the Paris bureaucracy, are recounted by our author in an article which precedes the facsimile.

The generally care-free attitude of many typefounding agencies, some of which have reproduced the Jannon types under the impression they were thus acquiring an authentic Garamond letter, will no doubt perpetuate the false attribution, but it may be presumed that the Imprimerie Nationale will be glad to do justice to Jean Jannon in the colophons to its future impressions from the *Caractères de l'Université*—magnificent impressions, if the present are any guide.

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THE MOYLLUS ALPHABET, a newly discovered treatise on classic letter design printed at Parma by Damianus Moyllus, c. 1480, reproduced in facsimile with an introduction by *Stanley Morison*. Paris, at the Sign of the Pegasus, 1927. 8vo. 84 pp. (including 48 pages of collotype facsimile).

Much interest has been displayed of late years in the various attempts made, at the time of the Renaissance, to standardise the shapes of roman capital letters. Several of the earliest students of Latin inscriptions have endeavoured to ascertain whether the Romans actually derived their capitals from such simple geometric forms as the square and the circle, and whether the elegant and often majestic proportions of the epigraphic script were a combination of well-meditated mathematical designs or merely the result of taste, practice and a judicious application of the rule of thumb.

Mr Stanley Morison's preface to the little book under notice supplies us with a most convenient historical summary of these humanistic efforts in the quest of the "fine letter." Taking only into account the actual essays preserved on the subject, we find a manuscript by Felicianus in 1463, another manuscript by Pacioli in 1483, first printed in 1509; then, printed books, by Fanti and Vicentino, in 1514 and 1523.

To the above, we can now add the extremely remarkable early printed booklet recently discovered by Mr L. S. Olschki, of Florence, and now published for the first time by the Pegasus Press.

It is a small quarto of twenty-four leaves, the first a blank, the others printed on one side only. Each page contains, at the top, the woodcut engraving of a letter of the alphabet, described in a square or circle. The letterpress below explains how the letter should be drawn, giving the most minute instructions. The normal thickness of the shank is one-twelfth of the height of the letter: thin shanks are one-half or one-third of the normal thickness.

The shapes of the letters are, on the whole, those of the better Roman inscriptions: the outer shanks of the M are nearly vertical, the loop of the P remains open; but several letters show modern forms, such as the E, with the lower bar longer than the upper, the central bar of E and F being shorter than the others. The general effect, however, is strictly classical and extremely effective.

On the last leaf of the booklet is the colophon: *Impreſum parme per Damianum Moyllum: Parmenſem*: "Printed at Parma by Damianus Moyllus

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of Parma." No date is given, but we know that the printer worked from 1477 to 1483, and we may safely ascribe our volume to the approximate year 1480, with a possible error of not more than four or five years either way.

This little book has remained hitherto unknown to all bibliographers, and the copy discovered by Mr Olschki is the only one which has yet come to light.

Damianus Moyllus was doubtless not only the printer but also the author of the work. The Parma archives, investigated by the late Laudedeo Testi, show that he belonged to a family of calligraphers and miniaturists, and that he himself achieved distinction not only as a typographer and illuminator but even as a ceramist and bookbinder. His signature occurs in a large gothic initial of a Parma liturgical manuscript, dated 1486, and giving good evidence of his skill as a calligrapher.

Mr Stanley Morison has reproduced the Moyllus alphabet in a most excellent collotype facsimile; he has given us a readable translation of the letterpress and the scholarly introduction we expected from his pen. He has added one more useful volume to the artist's and student's library.

Three hundred and fifty copies have been printed on Arches paper in Poliphilus and Blado types by the Bodoni Press at Montagnola. The printed page is a handsome one; but for a Frenchman's eye the intervals between the words are perhaps a little narrow and the text is accordingly not quite as legible as it might have been. S. de R.

SPÉCIMEN DES LETTRES FRANÇOISES, dites *Caractères de Civilité*, des xvjme et xvijme Siècles dans la Collection Typographique de Joh. Enschedé en Zonen. Haarlem, 1926.

Here is a model type specimen book of its kind; one, moreover, which could only have issued from the printing office which is the richest in the world to-day in historic founts. Although the Enschedé printing house is a veritable museum of ancient and now unique types, this specimen alone would prove that the collection is not merely hoarded but put to valuable use. Fine printing, scholarship, and an unusual literary taste combine to make the present specimen book attractive. The historian will find an enduring thrill in reading Robert Granjon's patriotic defence of the "beautiful French letter" which he was the first to cut, printed here in types from his actual punches. (Has any other important sixteenth-century type so survived?) The reader with any knowledge of cursive gothic will recognise the

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superiority of Granjon's *françoise* over the later and ruder Dutch versions, though these too have an archaic dignity, as is shown in the specimens that follow. The texts are chosen from appropriate sources: taking licence no doubt from the unfamiliarity of an archaic fount, the editor has included a *Conte* of La Fontaine after Rabelais of much greater piquancy than generally does duty for the text of a specimen book. A catalogue of types, including two fine sets of calligraphic initials (*entrelacées*), is followed by an historical essay in Dutch, French, German and English; the translations are excellent. The whole forms an interesting proof that the historical style in typography may better be entrusted to a house which has made and maintained history, than to self-conscious users of archaistic but "improved" revivals. If any proof were needed, one need only compare these flowing *civilités* with the deplorable modernised version in use to-day, in which the tapering downstroke, charmingly characteristic of the flexible pen, has been blunted into monotony.

AUSGEWAHLTE DRUCKSCHRIFTEN, nebst einer Einführung in die geschichtliche Entwicklung der Schrift und in die altere Buchkunst. Von *E. Wetzig*. (2nd edition, enlarged.) Leipzig: Verein Leipziger Buchdruckerei-Besitzer E.V. (1920).

HANDBUCH DER SCHRIFTARTEN: eine Zusammenstellung der Schriften der Schriftgiessereien deutscher Zunge nach Gattungen geordnet. Leipzig: Albrecht Seemann Verlag (1926).

Mr Wetzig's manual compresses into forty-eight pages of text and ninety-four plates a remarkably complete survey of the history of type forms, and continues with nearly 350 specimens of the best types (roman, fraktur and display faces), now obtainable from German and other foundries. This contemporary selection, impartially chosen and arranged according to design, would alone make the volume indispensable to printers who have to cater to the varied needs of publicity. In addition such printers will find that preceding plates will give them very valuable instruction on history of style and the psychological fundamentals of the most important styles; for example, a photograph of the interior of a Gothic cathedral introduces the black-letter examples, and the eighteenth-century pages are rendered more intelligible by the inclusion of plates of copper-engraved titles of the period.

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As the type specimens include some of the ancient founts of Enschedé en Zonen and Caslon, it is to be hoped that later editions of this book will include such faces as Poliphilus and Fournier, which are equally available on the Continent. The type specimens are completed with a selection of privately owned founts from the more celebrated presses. Cross-indexing of foundries and an index of plates would prove valuable to users of the manual.

The Albrecht Seemann compendium is far more inclusive and constitutes a highly condensed index of most of the available types in use in Germany. The necessary condensation in some degree detracts from the presentation of most of the types, since only a few words in one size (16-point) can be shown: the separation of italic from its companion roman is not helpful, but the book presents in a most convenient form the main contents of many fat specimen books. Composing-machine faces are separately grouped.

DIE EGENOLFF-LUTHERSCHE SCHRIFTGIESSEREI IN FRANKFURT-AM-MAIN und ihre Geschaftlichen Verbindungen mit den Vereinigten Staaten von Nordamerika. By *Gustav Mori*. Frankfurt-am-Main: Schriftgiesserei D. Stempel, 1926.

JOHANN FRIEDRICH UNGER im Verkehr mit Goethe und Schiller: Briefe und Nachrichten. Mit einer einleitenden Übersicht über Ungers Verlegertätigkeit von Flodoard, Freiherrn von Biedermann. Berlin: Schriftgiesserei H. Berthold, 1927.

BEITRÄGE ZUR LEBENSGESCHICHTE JOHANN FRIEDRICH UNGERS. Berlin: H. Berthold, 1924.

J. G. I. BREITKOPF und seine Typographische Sammlung, von *Dr Konrad F. Bauer*. Hamburg: Genzsch & Heyse Schriftgiesserei, 1927.

The German typefounders continue their excellent tradition of the *Hausdruckerei*, the printing laboratory through which new types can pass the final test of appearing in book form. These four books are not only good pieces of printing but each is a sober contribution to typographic history. The first traces the early history of the Egenolff-Luther foundry in Frankfurt-am-Main, supplies interesting photographs of the houses (still standing) in which the business was carried on, and gives documents as to the relation between

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the Luthers and the vigorous German mystics in the Ephrata Colony in Pennsylvania, pioneer typefounders in the American colonies. The name of Herr Mori, to whom we are indebted for this valuable research, is found in a modest signature at the end of the work, contrasting oddly with a panegyric upon Mr Edward E. Bartlett which, in the form of bilingual dedication, occupies four pages at the front of the volume.

The Berthold foundry has published the correspondence between Johann Friedrich Unger and the poets Goethe and Schiller in a volume which does justice to the fine Unger fraktur with which it is printed. Of particular interest to modern typographers are the facsimiles of Unger's roman printing, reflexions of the Didot style which show that the present German prepossession with sharp-cut types and classic simplicity are in line with a real local tradition based perhaps on its affinity with the national temperament.

The same foundry published in 1924 a series of documents toward a biography of Unger, including a portrait, diplomas and a threnody upon his death.

The Genzsch and Heyse type-foundry has issued a pamphlet by Dr Konrad Bauer, on J. G. I. Breitkopf's collection, "the most complete library on the history of printing that has ever existed and—possibly—that ever will." The restless energy of the versatile Breitkopf is shown not only in the range of his writings but in the 19,509 books on which he drew for material. Not a few of the items—which included writing books, scrap books, and controversial pamphlets as well as magnificent incunables—are now lost; almost all are prized as rarities to-day. Dr Bauer regrets that such a collection, which formed a portrait of the owner and was of course worth far more than the aggregate value of its contents when separated, should have been dispersed by 1799: and he points out that a similar typefounder's library recently came up for auction. It is reassuring to know that such collections as the St Bride's and Newberry Libraries are protected by foundations, and that the remarkably complete Typographic Library in Jersey City will probably pass into public ownership.

GUTENBERG JAHRBUCH: Herausgegeben von *A. Ruppel.* Verlag der Gutenberg-Gesellschaft, Mainz, 1926. *Idem*, 1927.

This Year Book is now a periodical devoted not only to the history but also to the art of book production. The two volumes under notice contain

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respectively two hundred and two hundred and fifty quarto pages closely set, with many illustrations, sold for 15*s*. and 25*s*. The production of such volumes in any country outside Germany would excite amazement. But the Germans have led us to expect fine erudition and criticism at low costs; we are most grateful for this mass of valuable research offered by the Gutenberg-Gesellschaft, and congratulate Dr Ruppel on the happy issue of his editorship. The articles include studies on the history of printing at all periods, on book illustration, on bookbindings, and finally present-day typography and technology.

This is not the place for any detailed account of the articles dealing with incunabula. The names of the authors—Karl Schorbach, Isak Collijn, Adolf Tronnier, Adolf Schmidt and Seymour de Ricci, among others—are sufficient guarantee that these are of importance. Dr Tronnier's article is of more general interest, since the second part of it is a criticism of Dr Zedler's *Von Coster zu Gutenberg*. There is no examination of Zedler's technical exposition of the method of type-casting used by Coster nor of his grouping of the various types in which the "Costeriana" are printed. This, of course, as Dr Tronnier knows, is the important part of Zedler's work. But as an attack upon the outworks of Zedler's system Tronnier's onslaught is thorough and effective. He shows that Zedler builds too much upon the documents, the Cologne Chronicle and the *Doctrinale* which was *getté en molle*. The fact is that the Gutenberg-Coster question can never be settled by such documents as have so far come to light. Their interpretation is so uncertain that they are practically worthless. Tronnier makes a good point against Zedler in the matter of the two forms of the "a" which are common to Coster and Gutenberg. Zedler had argued that the occurrence of the two forms in Coster's Donatus type and the earliest Gutenberg type, where the second form is unnecessary, was evidence that Gutenberg had the Donatus type before him. But it now appears that the two forms occur in Mainz manuscripts of the period, whence Gutenberg would naturally take them. Zedler's argument on this point then seems to collapse. However, these are minor points. The main questions are, whether Zedler's exposition of the technical process employed by Coster is correct (Tronnier denies that he has proved that any other method was followed than that invented by Gutenberg), and if so, does it follow that the earliest of the "Costeriana" preceded anything printed at Mainz? Is Zedler's re-grouping of the types in question, carrying back

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the first, the Donatus type, to 1436, sound? We are in the hands of the experts as to the answers to these questions, and until they have arrived at an agreement we shall still have a Gutenberg-Coster question. Dr Zedler's book has now carried the scientific study devoted to the first productions of the Mainz presses to the "Costeriana," and his work will have to be considered.

The Jahrbücher include a number of interesting articles relating to printing in the sixteenth century, of which two are of particular importance. Dr Sarnow's study of the bibliography of printing at Frankfort (in the 1926 volume) will be indispensable to anyone working on the presses of that city in the sixteenth century. It is remarkable that printing was introduced so late into Frankfort; only a handful of books were printed there before Christian Egenolff set up his press in 1530. In the 1927 volume Dr Schottenloher contributes an account of Hans Werlich, or Hans von Erfurt, an interesting printer, whose work is little known, at any rate outside Germany. The article includes a catalogue of fifty-eight books printed by him at Augsburg, Worms, Stuttgart and Reutlingen successively. There are further useful contributions to the history of the beginnings of printing in Salzburg, in Prague, in Leutschau, in Monaco, in the United States (in an article by Mr McMurtrie which has elsewhere appeared in English), and in South America. In addition to studies of several modern illustrators of books there are two articles on earlier illustrations which must be noted. Dr Koegler writes (in the 1926 volume) of a series of woodcuts to a Basle "Gebetbuch" which are by the artist of the "Ship of Fools" and the "Ritter vom Turn" series, who may have been Dürer. Dr Oehler (in the 1927 volume) gives a list of the work of Gravelot in so far as it appeared in books, many of them English books.

In the second volume we are attracted by an article on a branch of typographical history to which the *Fleuron* has especially opened its pages: M. Marius Audin's article entitled "L'Elzévir." Few English readers will be enlightened by the title, though one presumes that it conveys a definite meaning to Frenchmen, as we find that "Elzévir" here covers roman types before Didot. Thus the article is an outline of the history of what we should call "old-face" romans and of their revivals in France in the nineteenth century. M. Audin half apologises for French current usage of the term "Elzévir," and it does seem a pity that the French are condemned to designate a Garamond

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roman by a name derived from a house which was one of the last to use it. According to M. Audin "the prototype of Elzévir, the roman letter engraved by Garamond, is directly inspired by the Venetian types of Jenson." Not content with this the author insists that the Subiaco type, the first type used in Italy, was also cut by Jenson. There seems no reason to make any such assumption. Without documentary evidence to the contrary we must rather believe that Sweynheym and Pannartz, like the other early printers, cut their own types. That Jenson inspired Garamond is a commonplace of the text-books. However, the jump from Jenson to Garamond without any mention of Aldus and his type-cutter, Francesco Griffo, would no longer be excusable for an English writer. Evidently recent publications on this subject have not yet reached Lyons. M. Audin suggests that Jenson's capitals were inspired by Gallo-Roman inscriptions. In view of the fact that Jenson worked in the Mint at Tours this interesting suggestion ought to be followed up. But it does not apply to either Garamond or Gryphius. Illustration 9 in M. Audin's article shows the roman of Gryphius composed of a line of large capitals which were used at Basle. Our author adds the remark that he would not be surprised if Gryphius acquired this letter (of illustration 9) from Froben at Basle. Quite so, but what does M. Audin mean by his statement in the next paragraph that Gryphius was directly inspired by the Gallo-Roman inscriptions? When the author passes on to Tory and Garamond he seems to be in some doubt as to their relative importance in the creation of "Elzévir" *alias* "Garamond." He is inclined to favour Garamond and gives the date as 1540. Clearly M. Audin's article was written before the issue of No. 5 of *The Fleuron*. He will be interested to learn from Mr Paul Beaujon's article that Garamond's roman had appeared by 1531. But he may know this for, in spite of his text, his Fig. 3 on p. 29 is oddly enough taken from Jacques Dubois, dated in the colophon MDXXXI VI . Id . Ian . (1532?), the earliest book printed by Robert Estienne in Garamond; a very good example, but how does it fit in with the text? In a note on p. 26, Garamond is styled "créateur de la Fonderie Royale (1540)." There was no "Fonderie Royale," unless the Greek types which Garamond was cutting in 1540 constitute a "Fonderie." In his account of modern, *i.e.* French, revivals of Elzévir, the author refers to "les beaux garamont de notre Imprimerie Nationale." Here again in Mr Beaujon's article M. Audin will find an account of a discovery which will interest him. M. Audin always writes in an entertaining manner and generally gives

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his readers the fruits of original research, but in the present case his historical outline is already superseded.

The 1927 volume gives us a well-illustrated article by Anton Sereda on the work of Georg Narbut. The book-work of this distinguished Ukrainian artist, whose death occurred in 1920, exhibits many of the refreshingly nationalistic qualities of line and shading that have already resulted in a distinct and vigorous style. Narbut's slavic love of bold, rich ornamentation was strictly disciplined and happily combined with unusually sure calligraphic taste.

The longest article in the 1927 volume is Dr Rodenberg's review of recent German achievements in typefounding, illustrated by thirteen pages of specimens. Dr Rodenberg lists all the new display founts, comments on them and some new book types and discusses the tendencies in these designs. The article contains a wealth of information respecting the German foundries and the artists and calligraphers who work for them. It chronicles also the faces, Linotype and Monotype, which are available in the German market. It is a thorough article, informative though not so strong, perhaps, in criticism. We have, for ourselves, an uneasy feeling that the German founders and German typographers are slow to realise the importance of sound proportion in letter design and the comparative unimportance of distinguishing features. There can be no question that there are printers in England and the United States who appreciate the enterprise of the German founders, and it may safely be concluded that, for the present, printers who work for advertising will be bound to avail themselves of type designs in Germany because the bold and decorated "grotesk" has there reached a higher point of development than anywhere else. One has only to scan Dr Rodenberg's *Neues aus den Werkstätten der Schriftgiessereien* to see that his countrymen know how to design and to use publicity types better than we or the Americans. But in book types this superiority is not so evident. Apart from their possession of certain characteristics which must seem eccentric to non-Germans, many of the types in the specimen are structurally at fault because the designers are unable to break down the typefounder's policy of cutting them on the point-line system. This is convenient because it allows a printer to achieve the undesirable end of ranging all his types of any given size in one line evenly aligned at the foot. But, as we now know in England and America, the means are too costly. The printer who is intelligent enough to

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use a good type like Caslon is intelligent enough to refuse a type like Tiemann antiqua whose descenders are cut down in order to "line." The cropping of descenders does not matter perhaps in advertising typography, and it may be that the German founders have made up their minds to surrender the fine book printing field to the private presses on the one hand and the "Monotype" on the other. That, at least, will be the effect of a continuation of the present policy of upholding "point line" at the cost of ruining the design.

L'ART TYPOGRAPHIQUE DANS LES PAYS-BAS, 1500 à 1540. TEXTE. Par *W. Nijhoff.* La Haye (Nijhoff), 1926. Folio.

This volume of text, happily in French, is the completion of a work begun in 1902 and containing 413 plates, which include 2107 reproductions of title-pages, pages of text, initials, borders, illustrations and printers' marks. With the *Nederlandsche Bibliographie van* 1500 *tot* 1540, by the same author and Miss Kronenberg, 1923, it offers a complete survey of books printed in the Netherlands during that period and is a sound basis for the detailed study of any printer or group of printers. The final volume of text lately to hand contains indexes of the printers and their addresses, and a list of the books from which the reproductions are taken, with references to the *Nederlandsche Bibliographie.* The main part of the text is arranged under towns. Under each printer is given a list of his imprints, with dates, his marks and devices, titles of the books illustrated, and bibliographical information. There are also very brief summaries of types used and a few references to illustrators. This portion we should have liked to see more fully treated, but where so much is given, one can hardly object to the limits the author has set to his huge task. Under Michel Hillen van Hoochstraten we find—"gravures s. bois (D. Vellert)," but the text neither tells us in what books these woodcuts are to be found nor gives any reference for Vellert. Under Hendrik Peetersen van Middelburch we find that he used italic types and by hunting up earlier plates that the *Oratio pro pauperibus* of C. Cellarius, 1530, is printed in the same very unusual kerned italic, which was used by William Rastell in London. One wishes that the author's scheme could have found room for a little more information on such a point. This final volume contains twenty additional plates. Under Delft, Cornelis Henriczoon, there is a reproduction of the title-page of a *Niewe Testament,* 1524, with an

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interesting double border of separate cast pieces, in fact, a primitive form of printers' flowers. The type of the same book is a light *lettre bâtarde*, which the author describes as "un caractère schwabacher remarquable." It is not at all like German *schwabacher*, and the name seems inappropriate here. There are other references to *schwabacher* types which leave one in doubt as to the exact letter the author intends to describe.

GUTENBERG TO PLANTIN: AN OUTLINE OF THE EARLY HISTORY OF PRINTING. By *G. P. Winship*. Harvard University Press, 1926.

To write the outline of the history of printing up to 1600 in eighty-five pages must be a very difficult task. To decide what to include and fairly to allot the space to the departments included requires an unusual knowledge of the subject and good judgment. Mr Winship possesses both and on the literary side he has given us a very pleasant little book; and, with the help of the Harvard Press, an attractive one typographically. One may suppose that the book is meant for the beginner. We demand a high standard, above all in books, like the present, intended for the beginner, and we are happy to recommend this volume almost without reserve. There are, nevertheless, two parts of *Gutenberg to Plantin* which seem to us to fall short: the treatment of the invention; and secondly of the sixteenth century. In his preface, the author says: "controversial details have usually been ignored." But of course they cannot be entirely ignored; hardly anything can be said about Gutenberg one way or the other which is not controvertible. What the author really means is that he is not going to say anything about Coster, whether with or without inverted commas. The result is that the innocent reader carries away the impression that Gutenberg was the inventor of printing and that this is a fact about which no reservation needs to be made. Even the most extreme upholder of the claims of Mainz as the birthplace of printing cannot regard this silence as satisfactory.

In the account of printing in the sixteenth century there are inaccuracies in minor details. On p. 63, writing of the Aldine italic, the author says "according to one statement the letters were copied directly from a manuscript of Petrarch's writing." This is correct, but the author might have added that the statement is ridiculous. On p. 80 Claude Paradin is referred to as a *printer* at Lyons. On p. 82 we read "Rarely does the hunter through

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the old bookshops come upon an Antwerp sixteenth-century imprint; and when he does, he may not recognise it, for the title-page is apt to say that it was printed at Paris or Philopolis." Mr Winship or his printer has here fallen into the wrong century. On p. 83 Mr Winship says that Plantin bought types for his Polyglot Bible from Claude Garamond, thus requiring Plantin to have planned this Bible many years earlier than commonly supposed. It is true that Plantin acquired some founts at the sale of Garamond's stock after his death in 1562.

IN QUEST OF THE PERFECT BOOK. By *W. D. Orcutt.* Little, Brown & Co., Boston, 1926.

Here is a collection of papers originally contributed to the Boston *Atlantic Monthly* now reprinted in Poliphilus and Blado types. The printing has been supervised by Mr Orcutt himself and considerable pains have obviously been lavished on the production of the book. On the whole the result is agreeable, though one might object that the size of type is extravagantly large for an 8vo book and that the "Ex libris" is out of place on the title-page. With about eighty plates the book, at first sight, seems cheap at five dollars. But disappointment awaits the reader, whose suspicions have probably been aroused by the chapter headings, with their "quests" and "lures" and "spells." About half of the book consists of chatty reminiscences mostly of a trivial nature and written in an irritating style with a plentiful use of exclamation marks. Of the three chapters that concern us, the first is the most interesting. It is an account of the origin of the Humanistic type, a letter which has been criticised as falling between two stools. In our view the Humanistic ranks as a 'script' of the most distinguished lineage. It might have been possible to cut a better f, and Antonio Sinibaldi never raised his capitals to the height of the ascenders as Mr Orcutt's typefounder may see from the halftone of the Virgil facing p. 16. But the true reason for the failure of the Humanistic type to interest us is first that our own current hand has travelled too far from the Florentine models, and secondly our formal calligrapher's hands derive directly from Carolingian and not indirectly through Renaissance models. Thus from the first point of view the Humanistic is archaistic and from the second it is not archaistic enough. We wish Mr Orcutt had devoted some of his pages to an illustrated account of the formal manuscript book hand of the Renaissance. He is clearly in a position to do this having amassed

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a goodly collection of photographs, and he has that genuine love of manuscripts which can be such a rich inspiration to the printer. Instead Mr Orcutt is prone to discourse, very entertainingly it is true, about the authors he has met during his career as a printer. There are two other chapters dealing with books. In chapter IV our author tells the story of some of the most famous illuminated manuscripts and in chapter VI of a few of the more outstanding printed books. He has nothing new to say, no scrap of research to offer, but he writes in an easy popular style. But whenever he leaves the beaten track of his predecessors he is apt to fall into error. Thus, on p. 95 he writes: "During the sixteenth century great artists like Dürer, Holbein, Rubens, and Mantegna executed superbly engraved titles entirely out of keeping with the poor typography of the books themselves." We should appreciate an exclamation mark here. A large proportion of the plates are as unenlightening as the text. Of what conceivable value are the fanciful portraits of early printers or a picture of Grolier in the Printing Office of Aldus?

A COMPOSITE SHOWING OF GOUDY TYPES. New Jersey: American Typefounders Company, 1927.

In a quarto specimen distinguished by presswork of very high quality upon unglazed paper, the American Typefounders Company have given us a Theme with Variations: the theme being a roman and italic by America's most noted letter designer, Mr Frederic William Goudy. But the volume, despite its preface, is not a monument to Mr Goudy or even much of a tribute to him. There is a portrait frontispiece, in one of those pseudo-renaissance *cartouches* that used to be so popular, and the legend "*quod si deficiant vires, audacia certe laus erit*" one hopes was chosen by Mr Goudy in a deprecatory mood rather than by his promoters. For there is more than audacity to praise in the Goudy Oldstyle: it is a deliberately pleasant, conciliatory design, wasting no space on descenders but contriving its close economy of space to look somehow like lavish generosity. In the presentation they have given it, the foundry have made no secret of the ultimate purpose, in their eyes, of the Goudy types: practically every specimen is arranged on the page in some form of "stunt" composition, suitable only for advertisements. These set forms, representing vast labours of composition, look frivolous and wearisome to the book printer; but to him the founder of hand-set type can no longer expect to appeal.

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The Goudy Bold, a competent adaptation cut by Mr Morris Benton, and the Goudy Cursive, a series of smug-looking "swash" letters, are also shown. A most vigorous "Goudy Extrabold" makes its first appearance.

One of these days this book will be enjoyed as "period printing," the period being that ante-bellum time when we were all a little more noble and complacent than we dare be now; and some day there will be a Goudy Revival; but before that day it is to be hoped that someone will compile a tribute to this sincere craftsman, seriously documented, and without that faintly patronizing tinge that may be detected in the preface to the present book.

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BRIEFER NOTICES

According to M. Raymond Hesse an *édition d'art* means a text of literary interest, carefully printed on "*papier de choix*," illustrated by an artist through a non-mechanical method, and limited in number. In other words, a good illustrated book; but in the minds of many bibliophiles of Paris the definition would cover *le beau livre* as far as their collecting interest went. Having in mind this national prepossession with illustration, M. Hesse's *Le Livre d'Art du XIXe Siècle à nos Jours* (Paris: La Renaissance du Livre, 1927) is a valuable hand-book, as it shows the tradition that carried on from the over-studied eighteenth-century field to the over-subscribed editions of today, and linked the two. There are shrewd and constructive comments in the latter part of the book, including a call for a *Du côté de chez Swann* illustrated by Charles Laborde, who he says resembles Proust in that he succeeds not by relation but by revelation.

The Department of Overseas Trade published lately an illustrated quarto containing reports on various departments of the Paris *Exposition des Arts décoratifs*, 1925. The report on Books and Printing, British and foreign, is by Mr C. H. St John Hornby. He does not consider that the collection "gathered together from most of the countries of Europe, with the exception of Germany" was epoch-making: but we have had to wait for the far more important Leipzig exhibition to realize that this exception of Germany was precisely what failed to mark, in Paris, the new epoch of book-work into which we have come. The name of William Morris is invoked, though it is difficult to trace any but a repercussive influence of this craftsman on Continental work. The illustrations lead off with a page of Apuleius printed by Mr Hornby—with a *light blue* initial... There are misprints of the names of Norstedt and Mr Alfred Fairbank. The Book Illustration section, admirably reported by Mr Martin Hardie, is thorough as regards England and France. One regrets the inclusion of the very 1899 Noel Rooke illustrations to *The Birth of Christ*, which does not do justice to the Golden Cockerel Press. The reproduction of two illustrations by Phyllis Trevy reminds us that we could do with more of her fresh technique.

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The Monotype Recorder for January 1927 consisted of an illustrated essay on *The Italic Types of Antonio Blado and Ludovico Arrighi.* In view of the present interest in the chancery italic, this publication, which is the only separate account of the work of these two printers, was given an impressive presentation in Poliphilus and Blado by the University Press, Cambridge.

The Press of the Renaissance in Italy, "An Essay Written by James Sydney Johnson: Made into the printed book by the Brothers Johnson: Done at the Windsor Press, San Francisco, 1927" is gotten up in what the Brothers Johnson feel to be Renaissance style, each page being framed by a rich grotesque border used originally and with more discretion as openings to the books 'done' by the Brothers de Gregoriis at Venice three hundred and fifty years ago. Mr J. S. Johnson's paper does not tell us anything new but it is a competent, if rhetorical, summary of typographical tendencies in the Italian Renaissance. The Brothers should keep an eye on their presswork and a paper of 32 pages should be folioed.

Mr William M. Ivins' method, as shown in his essays on *Prints and Books* (Cambridge: Harvard University Press, 1926), reminds one of that catch-game in which the object is to outline a four-sided figure with three matches. When the puzzled novice sees the matches held erect from the table-top to form a pyramid he admits that the solution is fair, but unexpected. So, to bibliographers, is Mr Ivins' incorrigible felicity in turning the surface of a print or page into a vivid perspective of human motives and the history of art. So casual, so impetuously sensible is the style that it is hard to appreciate at first reading the full value of such an essay as that on *Decoration since Louis XV*, with its shrewd analysis of "period" work. "Have we enough vitality," asks the author, "..to create a style of the here and the now?"

Mr Ivins speaks of America; and as a depressing anti-climax comes the *Craftsman Number* of *The American Printer* (New York, May, 1927), from which it would seem that a large section of the western typographic world has Gone Modern. The style, indeed, is not so much of Mr Ivins' Here and Now as of Vienna and Five Years Ago; but on the measles principle that the later you have them the harder you have them, "modernism" may have a new and exciting lease of life in America.

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Mr Douglas McMurtrie in *Type Design* (London, Lane, 1927) gives us an essay on American work in this field. He thinks that "the extent of American activity is not fully appreciated abroad," but the specimens he shows are not always calculated to raise a European's estimate of the *value* of American efforts, however it may correct his notion of its *extent*. For Mr McMurtrie demonstrates, as it were by accident, that only Mr Goudy is able to make types which are worth bringing this side. The majority of his designs are agreeable and one or two are better than any available European fount of similar intention. Apart from Mr Goudy's creations, the only interesting productions are the Garamond, Cloister and Bodoni of the American Typefounders Company, all competent redrawings of fine originals. The faces made for mechanical composition, with the exception of Monotype Italian Old Style, seem to be unnecessarily corrupt. The American scotch romans and Caslons will need to be overhauled before we can grant to Mr McMurtrie that the "United States has a great deal to be proud of in its accomplishments in the field of type design in the last twenty years." The facts are quite otherwise. There can be no doubt in the mind of anybody who has looked into the output of the two countries that, with all its overwhelming economic advantages, type design of the United States has nothing "on" that of Germany.

The Pegasus Press of Paris sends us a copy of *Symbolum Apostolicum*. A facsimile with an Introduction by Ottokar Smital. This reproduction, in colour-collotype, of what is held to be the earliest extant block-book, dated about 1450, is now issued by the Pegasus Press with an English translation of Dr Smital's introduction. The obvious purpose of such a reproduction is to meet the requirements of students of early woodcuts who may be unable to examine the original unique copy in Vienna, but it is impossible for us, without seeing the original, to give an opinion as to the success of the attempt. The publisher has provided the block-book with a substantial and very neat binding, while the printing of the introduction reaches that high standard which the Pegasus Press has led us to expect. Dr Smital's study of the history of the block-book and its relation to others of the same class reaches that perfection of scholarship which the Germans so often achieve in such matters. There is, however, a misprint on p. 9 (it occurs also in the German text) where we have *Ego sum Alphab. et O*. Here, the original, or at all events the reproduction, reads *Ego sum*

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Alpha et O. When a French compositor sets up references in German accuracy is more the exception than the rule. The Pegasus should take more care with its proofs. Page 21 bears several avoidable misprints.

No one can hope to embark on original research in those important minutiae with which this journal deals, without some period of apprenticeship in the two greatest libraries in the world. And of these two the *Bibliothèque nationale* in Paris, with its typographic documents embodied in the Anisson and other collections, must come before the British Museum. A large number, therefore, of readers of *The Fleuron* will read with vivid appreciation the foreword which Pierre de Nolhac has written for the Catalogue of *Le Siècle de Louis XIV*,[1] an exposition which took place in the erstwhile *palais Mazarin* in the spring of 1927. M. de Nolhac manages in his few lines to bring back to bibliographical exiles the atmosphere of almost trance-like industry that broods over the ancient Manuscript Room where Anisson's ledgers are housed; he makes us sympathize with the present Pope, who, recalling his bibliographical labours, *retrouvait un peu de sa jeunesse rue Richelieu*, and returned from the memory of that haunted room to sigh: "*Ah! mon fils, les hommes sont moins aisés à gouverner que les livres.*"

The Catalogue itself, because it records a superbly inclusive pageant of the *grand siècle*, contains much of interest to us. Foremost should be mentioned the unique copy of the historic *Médailles* with which the *romain du roi* made its appearance. In this essay the plates and borders are printed in red. A number of manuscript books for devotional and liturgical use show the vigour of calligraphy even then in a limited field; of Nicolas Jarry there are two fine examples, *Les Sept Offices pour la semaine à Paris* (1663) and *Office des chevaliers du Saint-Esprit*, both richly illuminated.

The "Louis XIV" exhibition was succeeded this February (1928) by "La Revolution Française," to the printing enthusiast an even more important collection of documents. To one who realizes that the style called "Didot" is still living and characteristic of modern French bookwork, it will be no surprise to see the crowds waiting in long queues, four deep, to pass through the Mazarin gallery where this exhibition is being held. For France,

[1] Catalogue établi par les soins des "Éditions de la Gazette des Beaux Arts."

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despite all the Romantic reactions, still functions on the principles of logic and reason that flared out so brightly during that terrible decade. And what we call "Didot" is, after all, the style of styles for printing: formal, reasoned, and gratefully cool to the eye, it seems in even the most hurried broadside or ticket to fall into a composition of inevitable grace. How seldom were rules or borders necessary to these proud and candid printers!

We wish that the Imprimerie de la République setting of the Revolutionary Constitution could have been taken as a model for the typography of the Exhibition Catalogue. As it is, the cool rationalism of the exhibits is woefully belied by the compositors of the present guide.

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TYPE REVIEWS

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TYPEFOUNDRY JOH·ENSCHEDÉ EN ZONEN
LUTETIA ROMAN AN MPEN
HAARIO DOMINI MDCCXLIII

CLEMENT & THE PRINTERS

COME OVER & STAY TILL DOOMSDAY.

to. Who can withstand this? God forgive me, I believe the ENGLISH WOULD TURN DEAF EARS TO ST. PETER HIMself, spoke he not to them in the tongue their mothers sowed in their ears and their hearts along with mothers' kisses.' He added hastily, 'I say not this for myself; I am Cambridge bred; and good words come not amiss to me in Latin; but for the people in general. Clavis ad corda Anglorum est lingua materna.' 'My son,' said Clement, 'blessed be the hour I met thee; for thy words are sober and wise. But alas! how shall I learn your English tongue? No book have I.' 'I would GIVE YOU MY BOOK OF HOURS, FATHER. 'TIS IN ENGLISH AND Latin, cheek by jowl. But then, what would become of my poor soul, wanting my 'hours' in a strange land? Stay, you are a holy man, and I am an honest one; let us make a bargain; you to pray for me every day for two months, and I to give you my book of hours. Here it is. What say you to that?' And his eyes sparkled, and he was all on fire with mercantility. Clement smiled gently at this trait; and quietly detached a MS. from his girdle, and showed him that it was in Latin and Italian. 'See, my son,' said he, 'Heaven hath foreseen our several needs, and given us the means to satisfy them: let us change books; and, my dear son, I will give thee my poor prayers and welcome, not sell them thee. I love not religious BARGAINS.' THE ISLANDER WAS DELIGHTED. 'SO SHALL I LEARN the Italian tongue without risk to my eternal weal. Near is my purse, but nearer is my soul.' He forced money on Clement. In vain the friar told him it was contrary to his vow to carry more of that than was barely necessary. 'Lay it out for the good of the Church and of my soul,' said the islander. 'I ask you not to keep it, but take it you must and shall.' And he grasped Clement's hand warmly again; and Clement kissed him on the brow, and blessed him, and they went each his way. About a mile from where they parted, Clement found two tired wayfarers lying in the deep shade of a great chestnut-tree, one of a thick grove the road skirted. Near the men was a little cart, and in it a printing press, rude and clumsy as a vine-press. A jaded mule was harnessed to the cart. And so Clement stood face to face with his old enemy. And as he eyed it, and the honest, blue-eyed faces of the wearied craftsmen,

'I saw a Lactantius in Rome, printed by Sweynheim and Pannartz, DISCIPLES OF FUST.' 'D'YE HEAR THAT, PANNARTZ? our work has gotten to Rome already.' 'By your blue eyes and flaxen hair I wist ye were Germans; and the printing-press spoke for itself. Who then should ye be but Fust's disciples, Pannartz and Sweynheim?' The honest Germans were now astonished that they had suspected magic in so simple a matter. 'The good father hath his wits about him, that is all', said Pannartz. 'Ay,' said Sweynheim, 'and with those wits would he could tell us how to get this tired beast to the next town.' 'Yes,' said Sweynheim, 'and where to find money to pay for his meat AND OURS WHEN WE GET THERE.' 'I WILL TRY,' SAID CLEMENT. 'Free the mule of the cart, and of all harness but the bare halter.' This was done, and the animal immediately lay down and rolled on his back in the dust like a kitten. Whilst he was thus employed, Clement assured them he would rise up a new mule. 'His Creator hath taught him this art to refresh himself, which the nobler horse knoweth not. Now, with regard to money, know that a worthy Englishman hath entrusted me with a certain sum to bestow in charity. To whom can I better give a stranger's money than to strangers? Take it, then, and be kind to some Englishman or other stranger in his need; and may all nations learn to love one another one day.' The tears stood in the honest workmen's eyes. They took the money with heartfelt thanks. 'It is your nation we are bound to thank and bless, good father, if we BUT KNEW IT.' 'MY NATION IS THE CHURCH.' CLEMENT WAS THEN FOR bidding them farewell, but the honest fellows implored him to wait a little; they had no silver nor gold, but they had something they could give their benefactor. They took the press out of the cart, and while Clement fed the mule, they bustled about, now on the white hot road, now in the deep cool shade, now half in and half out, and presently printed a quarto sheet of eight pages, which was already set up. They had not type enough to print two sheets at a time. When, after the slower preliminaries, the printed sheet was pulled all in a moment, Clement was amazed in turn. 'What, are all these words really fast upon the paper?' said he. 'Is it verily certain they will not go as swiftly as they came? And you took me for a magician! 'Tis 'Augustinus De civitate Dei.' My sons, you carry here the very wings of knowledge. Oh, never abuse this great craft! Print no ill books! They would fly abroad countless as locusts, and lay waste men's souls.' The workmen said they would sooner put their hands under the screw than so abuse their goodly craft. And so they parted. There is nothing but meeting and parting in this world.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

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TYPE REVIEWS

LUTETIA ITALIC. Designed by J. van Krimpen and cast by Joh. Enschedé en Zonen, Haarlem. 16-point (companion to 16-point Lutetia roman reviewed in *The Fleuron*, No. 5).

When Lutetia roman appeared in 1926 it created something of a sensation, not only for its singular beauty and clarity of form, but because the face was in no recognizable way purloined from ancient times but instead rose freshly from the reasoned canons of type design. From the companion italic, therefore, much was expected. That these expectations are more than justified may be seen from the foundry's first formal specimen of Lutetia italic, shown herewith in the specially-printed "Consolation à Monsieur du Périer"—which is itself a piece of typography of great and simple charm. In design and printing this eight-page leaflet must take high rank as a type specimen.

The italic, unlike the roman, it will be seen, owes more to historical forms. In fact, as it is a true "chancery" letter, its calligraphic appearance reminds the reader at once of Blado's large italic shown in *The Fleuron*, No. 3, p. 28. It may be that the revival of 'Blado' was responsible for this second return to the chancery letter; and herein we have the justification, from the designer's point of view, of dredging in ancient rivers. The treasure thus found furnishes the original worker with a new set of inspirations. It has been so here. Lutetia's departure from the Arrighi-Blado model has been in the direction of breadth, but without any loss of the characteristic, almost jagged, up-and-down movement of the letters. The extra width of the *a*, *c*, etc., throws the weight farther down the curve and thus eliminates that lingering reminiscence of gothic that is found in Arrighi's straight, inexorable downstrokes. But there is a resulting gain in both legibility and grace. The ascenders are somewhat shorter than those of Blado, and noticeably shorter than in the other existing "chancery" italics—'Arrighi' and its variant 'Vicenza.' The more generous *f* of Blado must set against the better lower-case *y* of Lutetia, and its *g*, a cleverly balanced reasonable pen-form that demonstrates the essential ungainliness of the ordinary roman g.

One of the most appealing features of the fount is the very fine set of

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"swash" capitals that in many instances form alternates for beginning lines, etc. The artless freedom of these characters flows from the designer's understanding of the disciplined labours of older writing-masters; the letters are effective because they are reasoned out, not photographed from Plantin typography or Tagliente calligraphy. The "swash" *H*, *C* and *A*, in particular, draw neatly upon less familiar precedents.

Perhaps the only serious criticism that need be made here is that Lutetia italic is so good in itself that it cannot combine, with the proper self-effacement, with its roman. But then chancery italic was never designed, in the first place, as a mere auxiliary to a rounder and more classic form; it was thought legible enough for entire books. Certainly Lutetia is the most legible of chancery letters so far; and of all italics it is perhaps the worthiest to stand alone, as it does with such remarkable success in the accompanying specimen. Mr van Krimpen, as designer of these two faces (for they are two, not two halves) and typographic advisor to Messrs Enschedé, should be congratulated upon a triple triumph.

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CONSOLATION
À MONSIEVR DV PÉRIER

gentilhomme d'Aix en Provence
sur la mort de sa fille,
par Messire

FRANÇOIS DE MALHERBE

gentilhomme ordinaire de la
Chambre du Roy

Joh. Enschedé en Zonen
Haarlem
1927

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Ta douleur, du Périer, sera donc éternelle,
Et les tristes discours
Que te met en l'esprit l'amitié paternelle
L'augmenteront toujours?

Le malheur de ta fille au tombeau descendue
Par un commun trépas,
Est-ce quelque dédale, où ta raison perdue
Ne se retrouve pas?

Je sais de quels appas son enfance étoit pleine,
Et n'ai pas entrepris,
Injurieux ami, de soulager ta peine
Avecque son mépris.

Mais elle étoit du monde, où les plus belles choses
Ont le pire destin;
Et rose elle a vécu ce que vivent les roses,
L'espace d'un matin.

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Puis quand ainsi seroit, que selon ta prière
Elle aurait obtenu
D'avoir en cheveux blancs terminé sa carrière,
Qu'en fût-il advenu?

Penses-tu que plus vieille en la maison céleste
Elle eût eu plus d'accueil?
Ou qu'elle eût moins senti la poussière funeste,
Et les vers du cercueil?

Non, non, mon du Périer, aussitôt que la Parque
Ote l'âme du corps,
L'âge s'évanouit au deça de la barque,
Et ne suit point les morts.

Tithon n'a plus les ans qui le firent cigale;
Et Pluton aujourd'hui,
Sans égard du passé, les mérites égale
D'Archémore et de lui.

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Ne te lasse donc plus d'inutiles complaintes,
Mais sage à l'avenir,
Aime une ombre comme ombre, et des cendres éteintes
Éteins le souvenir.

C'est bien, je le confesse, une juste coutume,
Que le cœur affligé,
Par le canal des yeux vidant son amertume,
Cherche d'être allégé.

Même quand il advient que la tombe sépare
Ce que nature a joint,
Celui qui ne s'émeut a l'âme d'un barbare,
Ou n'en a du tout point.

Mais d'être inconsolable, et dedans sa mémoire
Enfermer un ennui,
N'est-ce pas se haïr pour acquérir la gloire
De bien aimer autrui?

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Priam, qui vit ses fils abattus par Achille,
Dénué de support,
Et hors de tout espoir du salut de sa ville,
Reçut du réconfort.

François, quand la Castille, inégale à ses armes,
Lui vola son Dauphin,
Sembla d'un si grand coup devoir jeter des larmes
Qui n'eussent point de fin.

Il les sécha pourtant, et comme un autre Alcide
Contre fortune instruit,
Fit qu'à ses ennemis d'un acte si perfide
La honte fut le fruit.

Leur camp, qui la Durance avoit presque tarie
De bataillons épais,
Entendant sa constance eut peur de sa furie,
Et demanda la paix.

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De moi, déjà deux fois d'une pareille foudre
Je me suis vu perclus,
Et deux fois la raison m'a si bien fait résoudre,
Qu'il ne m'en souvient plus.

Non qu'il ne me soit grief que la terre possède
Ce qui me fut si cher;
Mais en un accident qui n'a point de remède,
Il n'en faut pas chercher.

La Mort a des rigueurs à nulle autre pareilles;
On a beau la prier,
La cruelle qu'elle est se bouche les oreilles,
Et nous laisse crier.

Le pauvre en sa cabane, où le chaume le couvre,
Est sujet à ses lois;
Et la garde qui veille aux barrières du Louvre
N'en défend point nos rois.

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De murmurer contre elle, et perdre patience
Il est mal à propos;
Vouloir ce que Dieu veut, est la seule science
Qui nous met en repos.

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Composed in 16-point Lutetia italic designed by
J. van Krimpen
for the Typefoundry of
Messrs Joh. Enschedé en Zonen
at Haarlem, Holland,
& printed for
The Fleuron, a Journal of Typography.

Printed on Dutch Antique-laid paper
manufactured by
Pannekoek & Co., Heelsum.

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A SPECIMEN OF

A NEW ROMAN TYPE

DESIGNED BY

E. R. WEISS AND CAST BY THE BAUER TYPE FOUNDRY

FRANKFORT ON MAIN

TUM DEFIXO paululum uisu et uelut in augustam suae mentis sedem

PRIMUM IGITUR paterisne me pauculis rogationibus statum tuae mentis attingere

MINUS ETENIM MIRARER, SI MISCERI OMNIA FORTUITIS CASIBUS CREDEREM. Nunc stuporem meum deus rector exaggerat. Qui cum saepe bonis iucunda, malis aspera, contraque bonis dura tribuat, malis optata concedat,

IAM CANTUM ILLA FINIUERAT, CUM ME AUDIENDI AUIDUM stupentemque arrectis adhuc auribus carminis mulcedo defixerat. Itaque paulo post: O, inquam, summum lassorum solamen animorum, quantum me uel sententiarum pondere, uel canendi etiam

ANIMADUERTO, INQUAM, IDQUE, UTI TU DICIS, ITA ESSE CONSENTIO. Sed in hac haerentium sibi serie causarum estne ulla nostri arbitrii libertas, an ipsos quoque humanorum motus animorum fatalis catena constringit? P. Est, inquit; neque enim fuerit ulla rationalis natura, quin eidem libertas adsit arbitrii. Nam quod ratione uti naturaliter po-

NIHIL IGITUR DUBIUM EST QUIN HAE AD BEATITUDINEM UIAE DEUIA QUAEDAM sint, nec perducere quemquam eo ualeant ad quod se perducturas esse promittunt. Quantis uero implicitae malis sint, breuissime monstrabo. Quid enim? Pecuniamne congregare conaris? Sed eripies habenti. Dignitatibus fulgere uelis? Danti supplicabis, et qui praeire ceteros honore cupis, poscenti, humi-

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

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WEISS ANTIQUA. Designed by E. R. Weiss, and cast by the Bauer Type Foundry, Frankfurt on Main. Roman: 28, 24, 14, 12, 10 and 9-point issued.

In spite of the hard and fast rules elaborated during and since the renaissance for the construction of Roman capitals, the fact remains that however reverently the designer keeps in mind the epigraphic tradition he is still far less bound by convention here than in the less ancient lower-case. In fact, the more learned he is in the forms of inscriptional letters, the better he realizes that there is not one "classic" M but five or six at least, and that different widths of letters, even within the fount, have almost equal justification from the most satisfactory precedents. It is only when he turns, as he must nowadays, from capitals to their companion lower-case that his treatment of form comes up against all those acquired habits of the eye, that insistence on the well known, implied in the word legibility. Prof. Weiss has designed an alphabet of capitals which depart from the Trajan models, but not from any canon of the general, free school of classic lettering. The E, for example, is as wide as the B; the M, N and A are unusual but not unpleasant in construction. Even the S, with the wider curve at the top, only adds a faint unfamiliarity in its occasional use as a capital. But when all these liberties are taken over into the minuscules, they find no supporting tradition, nor can they depend on the leisurely nobility of capitals to sustain them in any eccentricity. Thus we have some right to object to a top-heavy lower-case s, and to a lower-case u that embodies two kinds of serif treatment, both of which we find in the present fount.

But these two are the only obvious "freak" letters in an otherwise consistent alphabet. The effect of Weiss Antiqua in a composed page is of a somewhat heavily toned but sharp letter, both qualities coming from the fact that the transition from light to dark is abrupt; but not in a vertical direction, as in Bodoni. Thus there is an angularity about a group of words, especially under twelve-point; and this effect, incidentally, is enormously emphasised by the thin, straight commas.

Considering the design of separate letters, it may be said that the relative condensation of the m and n, the simplification of the r, and the avoidance of kern on the f represent definite progress. The b, on the other hand, does not combine well with other curved letters on account of its large bowl. The effect of the lower-case u has been noted, but in the 28-point size a more conventional beginning-serif has been substituted. The descenders are short.

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They do not particularly detract from legibility, especially as the proportionate length increases in the smaller sizes: but they inevitably make the p and q look bulbous and the g top-heavy. The type should never be set without compensating leads.

The sizes on which this review was based appear on the specimen sheet contributed by the Bauer Typefoundry to this issue. Readers who wish to judge the face on its performance in a book should examine the *Weiss Festschrift* reviewed elsewhere in this volume. They will probably conclude that it shows to better advantage, with its freedom and its interesting capitals, in German than in English text (both of which are in the book). This is as it should be, if the type is to have any nationalistic value. But special kinds of English printing offer possibilities for the Weiss roman (there is no italic). It is bold enough for publicity; and the effect of a small size in a text of short lines such as poetry is demonstrated by the group of translations, also admirably printed by the Bauer *Hausdruckerei* and shown herewith.

BASKERVILLE. Cut by the Schriftgiesserei Stempel A.-G., Frankfurt on Main. Roman and italic, 6 to 48-point.

A present-day punch-cutter or type-designer could hardly set himself a more difficult task than that presented by a revival of the Baskerville roman and italic. The original pages he studies are, indeed, icily clear in contrast to any earlier impressions; nor need he attempt (as he must with Bodoni) to weld into one fount the varying characteristics of several. Before him is a perfectly definite, and remarkably successful, record of just what Baskerville wanted and admired; a design which, once achieved in a single size by that clear-headed visionary, could be developed by him with uniform consistency from two-line capitals to brevier.

Yet it is precisely because the original intention of Baskerville is so plainly stated and so triumphantly executed in his types, that the problem of the "reviver" becomes so difficult. There is no room for the happy inspiration that must go to the restoration of a sixteenth-century type; instead there is an almost flawlessly beautiful model which the slightest misinterpretation of cutting or width will inevitably ruin. Unlike S. Wenceslas' page, the cutter who would tread in his master's steps derives no invigoration from that cold pathway. He must meet the strictest and nicest criticism: for he aims at a

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BERGERETTES

AND OTHER LIGHT LYRICS

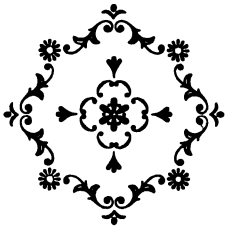
of the

French XVII-XVIII Centuries

Paraphrased in English

by

P·B



FRANKFURT ON MAIN
Printed as a Specimen of the new Antiqua
(Roman Type) designed by E. R. WEISS
in the Hausdruckerei of the
Bauersche Giesserei
1928

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These porcelain Bucolics are taken from the first volume of Monnet's Anthologie Française (Paris, 1765). Amateurs of typography and engraving know the book for its association with Fournier-le-jeune and for its etched plates designed by Cochin and Gravelot.

But even without these, the work would be of inestimable value, for its three octavo volumes hold for us the most evanescent – and perhaps the most characteristic – distillate of the age of gallantry. We, who hang in dreary museums the Watteau panels of a boudoir; who sit in vast echoing halls to hear the chamber-music that was written for the family amusement of kings; we for whom the rococo shells and palms of a Gravelot vignette are made to frame the gloomy hortations of modern advertisement – we find in Monnet, to our embarrassment, nothing solid enough to be held down by a conscientious thumb. For one thing, only the bare melody for each song is given, and you must improvise a discreet accompaniment, fresh each time, on your spinet. But by its very simplicity, that thread of melody has kept alive. Music, which is presumably melted architecture, profits by its fluidity to trickle from the text-books now and then into our real lives.

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For another thing, the lyrics are deceptive in their frivolity. They are like splinters of glass, transparent, glittering, and dangerous. They are absolutely useless to us: the philosophy they expounded is too bland – and too bitter – for our use, and their purpose (to be amusing) seems a little scandalous nowadays. Yet we are already denuding art of the long flowing whiskers which Dickens so truly identified with Romanticism. We are turning our gaze back from the nebulae to the constellations. Formalism – even in the frost-crystal delicacy of these Bergerettes – attracts us again. "Ce n'est pas l'amour qui vous perd," sang Bussi Rabutin, "C'est la manière de le faire."

But to create another volume of these gossamer commentaries on life and love, we must grow another aristocracy to write them. Only a butterfly can imitate a butterfly. And as there are very few by-products, and vast expenses, in the writing of perfect quatrains, it seems unlikely that such an investment will be made in our day.

November 1927. P. B.

NOTE: The eighteenth century spelling and accents have been retained in the original poems. The second, third, fourth and final paraphrases were written to be sung to the original airs.

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JEAN-BAPTISTE ROUSSEAU

mort en 1741

Par un baiser ravi sur les levres d'Iris
De ma fidelle ardeur j'ai dérobé le prix;
Mais ce plaisir charmant a passé comme un songe:
Ainsi je doute encore de ma félicité.
Mon bonheur fut trop grand, pour n'être qu'un mensonge;
Mais il dura trop peu pour une vérité.

My constancy's reward was this:
From Chloe's lips a ravish'd kiss;
But now — could I have dreamed about it?
Alas, so swift the rapture flew!
My pleasure was too great to doubt it,
Yet all too fleeting to be true.

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JEAN HAGUENIER
mort en 1738

Je suis né pour le plaisir,
Bien fou qui s'en passe:
Mais je ne puis le choisir;
Souvent le choix m'embarasse.
Aime-t-on, j'aime soudain:
Boît-on, j'ai le verre en main.
Je tiens partout ma place.

Pleasure claim'd me from my birth;
He's a fool who flies from folly:
But of all the joys on earth
Who can choose the way most jolly?
Is it love? I burn and sigh;
Wine? My glass is lifted high:
Welcome aught... save melancholy!

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JEAN BERTAUT

Evêque de Sées, mort en 1611

Tous les soucis humains
  sont pure vanité;
D'erreurs, de vain scavoir,
  toute la terre abonde:
Mais aimer constamment
  une rare beauté,
C'est la plus douce erreur
  des vanités du monde.

Whate'er we do on earth
  Is surely done in vain;
Our work's of little worth,
  False knowledge, wasted pain:
And yet to love the Fair
Will always be, I swear,
  Of all the world's delusive show
  The sweetest vanity we know.

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FRANÇOIS-JOSEPH de BEAUPOIL
Marquis de Saint Aulaire, mort en 1742

Bacchus et Silvie
Ont partagé ma vie,
Bacchus et Silvie
M'occupoient tour à tour.
Mais à mon age*
On devient sage,
Et sans partage
Mon dernier jour
Doit se consacrer à l'amour.

Bacchus and my Sylvia share me,
Nor will spare me;
Bacchus and my Sylvia take me
Each in turn;
But at my age, sir,*
One must be sage, sir,
Turn a new page, sir;
Bacchus I'll spurn,
That Cupid's fires may brighter burn.

* Il avoit alors près de 90 ans. (written when the author was ninety)

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ROGER DE RABUTIN

Comte de Bussi, mort en 1693

Beau Sexe, où tant de grace abonde,
  Vous charmez la moitié du monde:
Aimez, aimez, mais d'un amour couvert,
  Qui ne soit jamais sans mistère;
Ce n'est pas l'amour qui vous perd,
  C'est la manière de le faire.

Ladies, endowed with every grace,
  Enslaving half the human race:
Give all to love!—but under cover;
  Be enigmatic, lest you rue it.
'Tis naught that you should take a lover;
  'Tis all in knowing how to do it.

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ALAIN RENÉ LE SAGE, mort en 1747

L'excès de la délicatesse
Est le poison de la tendresse;
Il faut de la crédulité.
Un amant nous jure
Que de nous il est enchanté:
Fut-ce une imposture,
Croyons qu'il dit la verité.
Il est souvent fâcheux
De s'y trop bien connaître:
Se croire heureux,
N'est-ce pas l'être?

Let us not, in Love's despite,
Have too proud an appetite;
Should not Credence wait on Will?
When a lover swears to you
Faithfulness beyond conceiving,
What if it should prove untrue?
Surely it was worth believing!
Timid scruples oft can kill
Love, by disagreeing so.
Thinking one is happy still
Is as good as being so...

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GUILLAUME AMFRYE DE CHAULIEU

Abbé d'Aumale, mort en 1720

Mon Iris m'est toujours fidelle,
Nous sommes l'un de l'autre également contens.
Je n'ai lieu de me plaindre d'elle
Que de l'aimer depuis six ans.
Cependant, cela seul fait toutes nos querelles.
Hélas, faut-il donc voir ainsi
S'échapper, malgré nous, nos ardeurs mutuelles!
N'étoit-ce point assez que le Temps eût des aîles?
Pourquoi, volage Amour, en avez-vous aussi?

My Daphne's constant as the day,
Our love has known nor clouds nor fears;
And naught against her can I say
—Save that I've loved her six long years!
Yet that's the cause of all the bitter things
We say, alas, and do.
And must we then forget the vanished springs,
And tire of being true?
Love, is it not enough that Time has wings,
But you must have them too?

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CHARLES RIVIÈRE DUFRESNY
mort en 1724

Philis, plus avare que tendre,
Ne gagnant rien à refuser,
Un jour exigea de Silvandre
Trente moutons pour un baiser.

Le lendemain, nouvelle affaire:
Pour le berger, le troc fut bon;
Car il obtint de la Bergere
Trente baisers pour un mouton.

Le lendemain, Philis plus tendre
Craignant de déplaire au Berger,
Fut trop heureuse de lui rendre
Trente moutons pour un baiser.

Le lendemain, Philis peu sage
Auroit donné moutons et chien
Pour un baiser que le volage
A Lisette donnoit pour rien.

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Phyllis, too greedy to be tender,
(With naught to lose, and much to miss)
One Day demanded of Sylvander
A Score of Sheep, for just one Kiss.

Next day, the Bargaining renewing,
The Shepherd found it far more cheap;
For Phyllis gave (to her Undoing)
A Score of Kisses... for one Sheep.

Next day the Shepherdess, more tender,
Fearing to lose her new-found Bliss,
Was all too glad, poor Lass, to render
A Score of Sheep, for just one Kiss!

Next day the Bargaining was over,
And luckless Phyllis had to see
The Kiss she wanted from her Lover
Given to Amaryllis—free.

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ALPHABET
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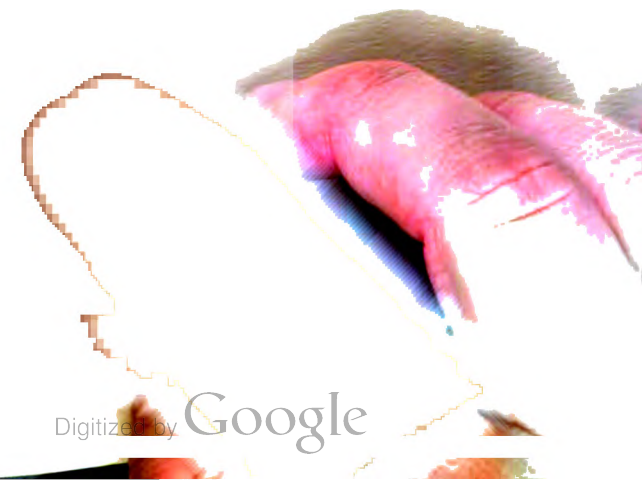

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BASKERVILLE ROMAN AND ITALIC

CUT & FOUNDED IN NINE SIZES BY THE

D. STEMPEL SCHRIFTGIESSEREI, A·G

FRANKFORT ON THE MAIN

We never see any very large, staring, black Roman capitals, in a book, or shop-window, or placarded on a wall, without their immediately recalling to our mind an indistinct and confused recollection of the time when we *we like to watch a regular Astley's party in the Easter or Midsummer holidays—pa and ma, and nine or ten children, varying from five foot six to two foot eleven: from fourteen years of age to four. We had just taken our seat in one of the boxes, in*

D. STEMPEL SCHRIFTGIESSEREI, AG · FRANKFORT ON THE MAIN

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higher goal than any other design could set him: the one type, in fact, that has sufficient inherent nobility and practical usefulness to serve in place of all the rest.

This may seem an arbitrary use of superlatives: and indeed not many will be found in this too-broadminded age who would be willing to hail Baskerville as the pre-eminent book face, the face which is not only (as is obvious) "English-speaking," but universally good. Yet since its original revival four years ago (as distinct from the still extant pseudo-Baskervilles of various foundries), in a form which allowed its use in book-work (i.e., in machine composition), the astonishing value of Baskerville has grown daily more noticeable. It came to a group of English book-designers who were used to the sober traditions of Caslon, and, having fitted aptly into those traditions, enlivened and ennobled the resulting books. It gave us a more practical answer to the demand for formal elegance which Garamond had aroused without being able to satisfy. Whether in or out of the "precious" class of books, it is safe to say that since the revival of old-face no type has had such an influence for good upon book-making: and that influence is visibly growing.

If we agree, then, that any version of Baskerville should be awarded an unusually searching criticism in view of the double importance of its original beauty and its present position in the typographic world, we must be grateful to have as complete a showing of the newly-cut version as we are given on the accompanying pages through the courtesy of Messrs Stempel of Frankfurt a/M. Our interest is further aroused by the knowledge that whatever comes from this house has the advantage of well-nigh perfect production. The practice of cutting by hand several, if not all, complete sizes of any type is one which cannot too strongly be praised. The small and vital adjustments between sizes are best made by this method, and more important still, the actual contour of each letter is given the crispness of the cutting tool.

First of all, then, we may ask whether the Stempel Baskerville is in itself a good piece of cutting: after that, whether it is a good interpretation of the original model. Last of all we may with justification compare it to the version produced by the Lanston Monotype Corporation, whose benefits to English books have just been mentioned.

On the first question the new face scores heavily. It is without doubt a brilliant piece of work: one can detect no letter which is not well formed and

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well adjusted to its neighbours. In certain sizes, however, one notes the influence of the iniquitous "lining system." The descenders, especially in sixteen and eighteen point, seem definitely too short for the body, although this discrepancy really does not irk us (as there is no question of downright illegibility) until we compare the face with the best prints we can find of Baskerville's own types.

When we do this we invite the hardest test, of course. The first thing, and the most obvious, that we note is the heavier colour of the Stempel face. Size for size, and especially in the italic, this relative boldness is maintained. The Q has lost its saucy kern, and nothing has been gained by shortening the out-jutting base of the E. The other capitals, and the lower-case, however, are admirably rendered, and the g might be called an actual improvement. The italic carries out in all sizes the original cutting of the "Double Pica." This accounts for the far more careful shading from dark to light than we find in Baskerville's own smaller italics, some of which have such uniformity of line thickness as to resemble bent wire, or the strokes of a round-nibbed pen. Even in "Double Pica" there is a less *insouciant* flare to the *w* than in the Stempel version.

The inclusion of an alternate R is excellent. Baskerville favoured the "curly tailed," or modern, R in sizes above small pica, and either form has its uses. The Monotype version has a straight tail throughout. On the other hand the Monotype has kept the more fantastic *J*, *K*, *N* and *Z* of the original italic: the Stempel forms apparently have no precedent here. The difficult y is perhaps better handled by the latter, however, and the whole italic is pleasantly consistent in colour.

We note that the new face has a thicker and bolder quality than the Monotype cutting, which latter keeps nearer to the original. This, of course, increases the usefulness of the Stempel face in publicity—a field which rightly takes first place in the consideration of the modern typefounder.

In the Latin text here shown a daring but not unpleasant use of leading draws our attention from the slight abbreviation of descenders. As long as leads are substituted in cases like this, reading remains just as easy, perhaps easier: but to issue a type which calls on the printer's resourcefulness for its perfect presentation is, after all, putting temptation in the way of an already harassed individual.

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DE COMPENSATIONE RERUM

PRIZE

Composition for the Chancellor's Latin Prose

in the University of Oxford

1927

by

W. H. SHEWRING

Charles Oldham Scholar of Corpus Christi College

FRANKFURT AM MAIN

Printed for the Fleuron in types cut after the design of John Baskerville

by the

D. STEMPEL TYPE-FOUNDRY · FRANKFURT/M

1927

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DE COMPENSATIONE RERUM

OMNINO, qui multarum rerum usum habent, id optimum esse satis intellegunt ut semper, quo se cumque uerterint, si cui debeant, repraesentent; item accidere non numquam ut qui parui compendium fecerit, idem in impendium maximum incurrat. qui mutuatur enim, non alienis sed suis ipse tabulis flagitatur; neque ille aliquid assecutus est qui beneficia sescenties acceperit, reddiderit numquam, neque ille, qui siue socordia siue per sollertiam uel bona proximi uel equos uel pecuniam mutuam sumpserit. namque re confecta bene hunc fecisse, illum debere, id est, hunc superiorem esse, illum inferiorem e uestigio constat. postea uero in memoria utriusque uersatur negotium; neque hic in illum, qui ante erat, neque in hunc ille esse poterit. itaque facile aliquando inueniet, qui suam, ut aiunt, nauem perforare potuisset, non esse quod aliena nauigaret, neque leui, qui precetur, emere mercede.

Quod quidem si commode a nobis monetur, idem sapienti in omnes uitae condiciones expromendum erit. sciet enim in prudentem cadere ut illi satis faciat, quisquis nomen exegerit; etiam quae de otio suo de ingenio de humanitate expetuntur, dum ratione, omnia praestabit. quare noli committere, ut non semper

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soluas; nam serius ocius persoluas necesse est. licet enim inter te et id, quod fieri oportet, uel res uel homines paulisper exstiterint, tamen hoc quid est nisi prolatare tantum? tandem in ea tempora incides cum tibi id omne, quod debes, ad assem pendendum erit. si sapis, prosperitate ista, quae te etiam magis oneret, reformidabis uti. etenim eo natura rerum spectat, beneficia uti fiant; tamen beneficium nullum eiusmodi acceperis ut non pro eo sit tibi quasi uectigal pensitandum. ita enim maximus quisque est, ut beneficentissimus, isque turpis est qui cum saepenumero ipse obligatus erit, tamen de nullo bene meretur; quod quidem solum ex omni rerum condicione turpe numeramus. fert enim natura ut a quibus beneficia accepimus, eis uel raro uel numquam eadem praestare possimus; nec uero non est acceptum illud iterum cuipiam praestandum ita ut laudem laudi, factis facta, assem assi conferamus. quare ne tibi haereat inter manus plus boni, quam satis est, tu prudens uideris. corrumpetur enim uerminosumque fiet: itaqua utcumque erit, liberare festina.

Nec mitior condicio in rebus eis seruatur, quae ad laborem pertinent. ita enim a sollertibus accipimus, minimo constare operam eam, pretio quae maximo sit paranda. aut quid est, quod nos in cultris scopis stragulis nundinamur? nonne prudentia ad id, quod omnes desiderant, adcommodata? quod genus in praediis tuis agricola peritus locandus est, hoc est, emenda prudentia ad agri culturam adcommodata; similiter in ceteris eadem prudentia, in nauta ad nauigandum apta, in ancilla ad coquendum ad texendum ad instruendas dapes idonea, in dispensatore ad negotia et rationes adposita; quae omnia si curaueris, maximo tuo commodo

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feceris. sic enim multis in locis pariter ades, immo omnes agrorum tuorum partes ipse celebras. sed quia omnium rerum condicio anceps est, igitur sicut uitae rationi ita laboris quoque fallaciam inesse natura non recipit; uerum qui furatur, a semet ipso rapit, qui fraudat, ipse sibi suggerit ludum. nam uerum laboris pretium scientia est ac pietas, cuius pretii uelut signa quaedam et notae existimatio diuitiaeque praestantur. quae quidem signa sicuti syngraphas potest fieri ut uel imitetur quis uel furetur; illud uero quod eis significatur, id est cum pietate scientiam, nemo aut imitari aut furari potest. haec eadem (namque haec sunt, in quae omnis ratio laboris constituta et designata est) tu ita consequeris si mentem uere intendes, puram ad normam te deriges. neque hic enim, qui astutiis qui fraudi qui aleae deseruit, illi comparandus est qui totum se in laborando conlocat, neque hic quasi ui adhibita quod ille impensa industria idem consequetur, ut quae res, qui mores sint proinde comprendat. nam ita naturae ratio postulat: rem si feceris, et facere poteris; qui autem non faciunt, idem nec possunt.

Prorsus quicquid a labore humano quoquo modo effingitur, siue est palus acuendus siue Ilium condendum deque Ilio carmen, id omne per ambages indicat quae sit in summa rerum perfecta compensatio. quod enim omnia in calculos ita uocantur ut par sit acceptorum et datorum ratio, quod constat cuiuis rerum pretium stare, quod pretium ni soluatur, non eam rem sed aliud accipi (neque enim quicquam immune comparari) haec omnia non minus dignitatis habent in aduersariis perscripta quam in aerario ciuitatis, in continuatione illa serieque causarum quae diurnas nocturnasque uicissitudines effiicit, denique quam in omnibus quae

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in natura rerum uel per alia moueri uel se mouere ipsa comperimus. quid? nonne omnibus rebus, in quibus quisque uersatur, quasi illigatae uidentur esse condiciones quaedam grauissimae? quid? austeram illam disciplinam immutabilemque aequitatem rerum quam in populorum gestis obtineri cernimus, nonne eandem in rationibus suis dispicit caupo, eandem faber quasi in splendenti scalpri acie uidet enitere, eandem ipse tamquam perpendiculo regulaque metitur? equidem et ita fieri credo et exploratum habeo haec artem cuique suam commendare, nec quo raro usurpentur sermonibus, eo minus negotii cuiuslibet imaginem honestiorem artificis menti proponere.

Nam quia naturae facta est cum pietate uelut quaedam societas, eo fit ut omnia malignitati refragentur. etenim et res ipsae quas ubique cernimus et condiciones eae quibus commode res tenentur, illum, qui falsus exstiterit, agitant atque lacerant; quippe qui omnia comperiat in ueritatis et commoditatis usus designata esse, neque ullam in hac omni inmensitate comparere latebram quae ad tegendos improbos suppetat. facinus admiseris, de uitro tibi terra constabit; et quemadmodum in siluis obducto niuis operimento patent uestigia omnia, si qui perdix ibi aut uulpes, lepus aut talpa transierit, ita nocenti quoque semper superest quiddam quod et pateat et reum damnet. neque uoces enim semel missae reuocari possunt, nec uestigium pedibus tritum induci, nec scalae, quibus ascensum est, ita amoueri ut nihil sit reliquum quo quis ineat, coniecturam unde ducat. res enim ipsae et rerum condicio, aquae dico et niues, uenti et pondera, negotium furi atque damnum facessunt.

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Contra eadem compensatio est in eis omnibus, quae probe luculenteque fiunt. ama modo, ne tu et ipse amaberis. quorsus enim pertinet utrum mathematicorum rationes anne amantium habeantur? et hinc et illinc par pari respondetur. qui bonus est, bonum possidet perfectum quod tamquam ignis omnia quae offendit in suam uertit naturam, ita ut nullo modo, ut eum laedas, possis eniti; sed quomodo exercitus ei, qui ab Indorum regibus in Dionysum missi sunt, aduentu dei signa posuisse sua traduntur amicique ex hostibus facti, ita clades cuicuimodi, ualetudines, iniuriae, egestates, beneficiorum locum obtinent omnes:

Aspra uis uentorum, multigruma maria
opem et uires ualidis, numen quoque danunt,
ipsa paullum possunt.

Bonis enim opitulatur etiam si quid in eis uacillat claudicatque; utque nemini umquam superbiae ne tantulum quidem inerat, quin detrimento esset, ita uitium nemini, quin ei aliqua ex parte suffrageretur. nonne ceruo in fabula cornua sua miraculo, pedes fastidio erant? tamen uenatoris aduentu nonne hi primum saluti, deinde in uirgultis implicito illa exitio fuisse dicuntur? profecto omnibus nobis, dum uiuimus, est quod et culpis nostris referamus acceptum; et quemadmodum id, quod uerum est, nemo prius pernoscit quam contra disputauerit, sic quae impedimenta homines ad res gerendas quodue ingenium possint adferre nemo penitus tenet nisi si utraque expertus illis quidem aliquid detrimenti ceperit, hoc autem cum in se nullum sit, in altero plurimum ualeat, idcirco primas auferre illum uiderit. num cui id uitium, ea indoles est ut homo hominum congressus

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ratione defugiat? hoc ipsum praestat ut ipse sibi satis faciat sibique prouidere consuescat. cogit enim necessitas, ostreaeque simillimus fiet; quae ubi uulnus accepit, margaritis concham suam reconcinnat.

Omnino uirtus nostra ex infirmitate nostra oritur. numquam dolore exardescimus, nullis quasi occultis uiribus ad ulciscendum instruimur nisi et puncti erimus et instincti et grauiter conquassati. magni uiri est, parui personam libentissime induere. qui quiddem dum in prosperis rebus recumbit, oscitans conquiescit; cum uero lacessitus adflictus profligatus fuerit, integrum ei est ut prudentior quippiam fiat. quidni? iam ille ingenio suo, sua uirtute totus subnixus quae reuera sunt, ea didicit; inscientiae suae sibi conscius est; denique ex insania illa adrogantiae fastusque recreatus continentiam aliquando meramque sollertiam adsciuit. prudens igitur in partes aduersariorum transit; sua enim quam illorum magis interest ut, quidnam in se labet, deprehendatur. ergo quae cicatrix erat primo inducitur, deinde quasi pellis uieta excidit; itaque cum illi importuna laetitia gestiunt, praeterit ipse nec uulneratur. in culpa plus salutis quam in laude est; equidem si me contioniatores uenditant, permoleste fero. quid dicam? dum uerba nulla in me nisi aduersa dicuntur, omnia mihi prospere euasura quodammodo suspicor; simul uero mellitas illas uoces lenocinantium audiero, statim mihi eo loco esse uideor, quo qui hostibus nudus obicitur. fere enim malum omne, cui non obsecundarimus, beneficii loco est habendum; et quomodo Scythes, ut fertur, inimici eius, quem occiderit, uires uirtutemque in se ipsum credit commigrare, sic nos si oblatis illecebris restiterimus, eo sumus fortiores.

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Quibus enim rebus a cladibus uitiis inimicitiis arcemur, eisdem, modo uelimus ipsi, a cupiditate defendemur et fraude. neque enim quod claustris repagulisque uti solemus, id optime a nobis institutum est, neque si quid in negotiando uafre et ueteratorie ab aliquo inuentum erit, id et sapientis esse constabit. en hominum embecilli animi qui dum uiuunt ea tenentur superstitione, qua nulla perniciosior, posse se falli; cum tamen non magis fieri possit ut quis a quoquam fallatur nisi a semet ipso quam ut res eadem eodem tempore et sit et non sit. quicquid inter nos depeciscimur, adsistit semper uelut tertius quidam et mutus testis, spondetque quodammodo ipsa condicio ac natura rerum omnia, quae recepta sint, confectum iri; ita quicquid pie, quicquid officiose actum erit, non potest fieri ut nusquam euadat. sin ei, cui seruis, nihil gratum acceptumque praestiteris, at tu seruituti diligentius incumbe, itaque elabora, ut ipsos deos appellare possis. nihil operae impendis quod non rursus accipies. quo laxius dies tibi profertur, eo maiorem percipis fructum. etenim accedit tibi cum renouatione multiplex fenus; ea uis negotii, ea condicio commodandi proponitur.

Qui ergo in omni memoria innocentes regie lacessierunt nonne proinde fecerunt ac si qui naturam fallere, flumina in contrarias partes cogere, funem ex arena efficere uoluerunt? non id quaerimus, utrum unius hominis an plurium sit factum, utrum regis an turbae. turba enim quid est nisi societas quaedam corporum quae sponte sua ratione se omni abdicent alienentque, omnia, quae ratione fiunt, peruertant atque disturbent? haec tota ex hominibus constat ad pecudum condicionem sponte descendentibus. haec noctem sumit potissimum, in qua se

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iactet, haec et insana omnis est et insana molitur. haec normam quandam et disciplinam iniuriis prosequitur; haec iura scilicet flagellis secta, iustitiam molesta tunica adfectam uellet dum illis, apud quos haec sunt, tectisque eorum uim et faces admouet. nempe is lusus puerorum est cum aqua et machinis uigilum more accurrentium ut facem istam Phoebi restinguant quae

rutilanti lumine in astra

it magnum ad columen.

quasi sanctissima mens hominum ab ullo uiolanda sit aut non potius facinorosorum malitiam in ipsos conuertat! fieri non potest ut illi notam adlinas, supplicium quicumque innocens dederit. Metelli Naeuio quot plagas iniciunt, excitantur totidem cohonestantium linguae. Socrates in carcerem inclusus domicilio amplissimo fiet utentior. Protagorae et libros combusseris et penates, clarissimo incendio terrarum orbem illuminabis. uetita quondam uox illa Salaminis et nemini proferenda circumundique per omnes terras usquequaque resonabit. accedunt enim uti singulis ita ciuitatibus sanitatis quaedam et humanitatis tempora. fuit id falsum, fuit; illi rei fuerunt: aliquando adparet ueritas, probantur ueritatis auctores.

R. W. EMERSON BARBARE SCRIPSERAT, LATINE VERTIT W. H. S.

ANNO MDCCCCXXVII

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Gesetzt
und gedruckt
in der Hausdruckerei der
SCHRIFTGIESSEREI D. STEMPEL AG
Frankfurt am Main
1927

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PASTONCHI. Designed by Francesco Pastonchi and cast by the Lanston Monotype Corporation, London. Roman and italic (with swash characters), 9, 11, 13, 18, 24, 30 and 36-point.

The affection of literary men for the letter forms upon which their immortality depends has brought about, in the past, almost as much improvement in type design as any other motive. It is, therefore, a significant thing that so renowned a poet as Signor Pastonchi should have joined the illustrious line of authors and editors who, debarred from the anxious pleasure of writing out their own books, at least insist on creating a type that shall convey in some way a spiritual holograph independent of set tradition.

At first sight, the Pastonchi letter in an English page gives an exotic appearance, in consequence not only of the slanting hyphens, but of the unusual form of such letters as k, which would of course have little use in Italian. But the eye quickly accustoms itself to the design, for the general effect is of an open, light-face character, clear though strongly calligraphic in tendency. The designer, in fact, drew each letter with a pen in forming the alphabet, and the whole is said to reproduce his formal script. In this connexion it is noteworthy that while certain insurgents are working for the adoption of "modern" designs that shall look as if they were cut in steel, the greater number of recent faces have made a frank return to the pen-form. It must be admitted that in the case of Pastonchi the pen-stroke is not always happily interpreted. Why, for instance, should the d end with a horizontal while the u finishes with a far less successful tilted serif? All the bottom-serifs are clearly stressed, probably with the idea of "holding together" the printed words. The only other case in which the waywardness of the pen is allowed to catch the eye is in the slight "blob" at the end of the t cross-stroke. There is a gratefully consistent width to the curves of b, c, d, etc., the f kerns generously, and even the r has tried to reach out for greater width (and in doing so has almost lost its balance). The g is handled in a new way. This unhappy letter, which has never recovered its association with the majuscule after its gothic perversion, need not be treated too reverently in any case; like lower-case a, it is a debased form, depending upon small and irritating curves which are hard to dispose majestically. The Pastonchi g reminds us of the similar form in use in most modern typewriters; but by eliminating one extra wriggle it deserves our support, or at least our tolerance. The y takes up an unnecessary amount of space.

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All the curves are very wide in the lower-case, and, as the shading from dark to light is clearly indicated, this slows down reading time appreciably. The capitals, however, are admirable, sharp and clean in outline, and epigraphic only as epigraphy was reflected in the classic manuscripts of the fifteenth century. They offset to some extent the too expansive character of the lower-case, and present a brilliantly sharp effect in lines of tilting. The possibilities of the display capitals of 30 and 36-point in advertising are obvious.

The italic is, oddly enough, a more vigorous-looking letter than the roman. Evidently the calligrapher was more at home here: witness the excellent swing of *h*, *n*, *u*, etc. The *g*, and the almost tentacled *f* (whose delicate kerns make it dangerous under heavy presses) are the only two over-exuberant letters. The capital *Q* and *R* are most effective. The swash capitals, save for the *A*, are passably good; but we hope that certain lower-case swashes and tied letters will not be used in English printing. The figures should be welcome, for they have something of the succinct freedom of early days, when the word "arabic" really meant something.

On the whole, the face is sufficiently unusual to attract the publicity printer, and perhaps also to warn the book printer that, in spite of its coherence and appearance of sparkle, it would not intreat the eye in a text of any length. But it was, no doubt, designed for use in short lyric lines that need not be skimmed over.

The issuing of Pastonchi by the Lanston Monotype Corporation (whose specimen is appended in the form of a new story by Miss Townsend Warner) and its consequent availability for general printing in England and on the Continent, makes it advisable to consider the letter more seriously and with stricter standards than need be used for a "private" essay such as this might at first sight seem to be. On the score of common matter-of-fact legibility, where any slight deviation from the norm means confusion, Pastonchi does not rate high. But as a "picture type" (to use the classification recently made in the *Times Literary Supplement*), for special uses, it may be justly claimed that, with the exception of the k, there is no ugly letter in the new face, and many characteristics that make for grace and distinction.

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THE MAZE

A STORY TO BE READ ALOUD

BY

SYLVIA TOWNSEND WARNER

LONDON
Printed for THE FLEURON in types designed by F. PASTONCHI
1928

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THE MAZE

A Story to be read aloud

THE village of Wootton was introspective, as most villages are, but it had noticed one thing about the outside world: that whatever was transplanted thence into the local soil might be expected to do something surprising.

Wootton is in the Fen country, and the local soil is a dark, rich and heavy loam, so retentive of moisture that if a pit be dug in it the pit in a few hours' time has become a puddle. Knowing this the inhabitants do not dig pits, and build their houses without basements. But when Sir Alfred Marsala bought Wootton Court he insisted on undermining it with a cellar, though he was advised not to. A great many ingenious drains and damp-courses were arranged by his London architect, but for all that Sir Alfred's cellar was soon filled to the brim with water, which was far from what he had intended.

This to-do about the cellar and the way he danced for rage amid his marble statuary made Sir Alfred quite as surprising as the village could wish. But such human examples were rare, for few strangers settled in Wootton, and as a rule the metagrobolising properties of the local soil were demonstrated in vegetables.

An everlasting pea given to the washerwoman produced one sky-blue blossom and died within the week. Some sunflowers out of a penny packet shot up to a height of 18 feet, and when their seeds were thrown to the hens the next brood that hatched

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out was all cockerels. When the postman hoped for horse-radish he got nothing but dock; on the other hand the vegetable marrows grown by Mr. Slumber's gardener were the pride of the district—as large, of as glowing a yellow and as savagely striped as man-eating tigers.

With this continual raree-show coming up before their eyes the villagers led a happy life, while their geese roamed over the village green, growing fatter and more confident day by day.

Beside the green and reflecting itself in the village pond was a grove of elms; it was said that there had once been a rookery in it, but that the rooks had been frightened away by a jackass. If you followed the path through the grove where the young women took their sweethearts it brought you out by the sexton's cottage, and before you was another expanse of the green, more geese, and the Trott Monument; but this was very old, an octagonal pillar of stone with a knob on top, that had never been known to alter, so no one paid it the slightest attention.

No one—till Mr. Lubin came to the village, renting the small white house with the cucumber frames: then the Trott Monument was compromised by Mr. Lubin's behaviour and thus shared in the attention naturally paid to a newcomer.

Mr. Lubin took his house from Midsummer, and on the first Thursday in July he arrived. He did not come with his furniture, which preceded him in a van from Cambridge; he did not come flourishing in a motor-car; he did not even bowl up in a gig. Mr. Lubin came on foot, about tea-time, and walked into his house as calmly as though he had lived there for years, and was just returning from a stroll through the fields.

That day the village saw no more of him. His housekeeper slipped down to the Floral Knot just before closing-time and reported that he seemed a quiet enough gentleman so far, although he took his tea without milk.

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About ten o'clock on the morrow Mr. Lubin walked out. Would he go to the post-office, would he examine the church, would he call on Mr. Slumber? He did none of these things.

Mr. Lubin disappeared into the grove.

Would he? . . . . Was he? . . . . Mrs. Welkin hurried out to call up her fowls and feed them with Indian corn, for that was the first pretext that occurred to her. The fowls were delighted; they said to themselves: The world's great age begins anew.

But Mr. Lubin stayed no longer in the grove than was required to walk through it at a modest pace. He came out by the sexton's cottage and saw before him the Trott Monument. He had met his destiny and he hastened forward to greet it, for he loved antiquities, latin inscriptions, all mouldering keepsakes and remembrancers of stone. Sure enough, there was a latin inscription by which Mr. Lubin learnt from one Ludowick Trott how he had left his native village of Wootton in the year 1639 and had gone forth as a wanderer for many years and into many countries, and in the end had made a prosperous return to his own place, setting up this memorial of his travels, of his steadfast mind and of his home-coming.

That was what the inscription said. The lettering was worn and shadowy, and some of the contractions posed him, but Mr. Lubin was able to make out the sense of it. He moved round to see whether there was any more . . . . to the west there were two words: *Ad Hoc*, and to the north two more: *Ab Hoc;* and to the east two more again: *Per Hoc. Ad Hoc. Ab Hoc. Per Hoc.* What did it mean? Mr. Lubin stood in thought. He cast down his eyes to the ground, he noticed something odd about it, he looked more carefully.

In approaching the Monument he had received a vague impression that the grass round about it was curiously broken, trenched and tussocky, as though marked with old wheel-

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tracks. Now he saw that he was surrounded by a network of shallow trenches extending towards a distance of twenty to thirty paces, and that these trenches, albeit crumbled and blurred with grass and weeds, were no wheel-tracks but had been shaped by the spade; and as he looked more attentively he saw too that they followed some kind of design and expressed some calculated intention.

A few minutes after this Mr. Powley, a labourer, and Mr. Codd, a farrier whose wife made sausages, walked by together. They saw the newcomer—indeed they had come out to see him; but he surpassed their expectations, for there he was, not merely taking the air like anyone else, but shuffling up and down, turning, doubling, and with an intent face and looks cast down to the ground, circling round and round the Trott Monument.

What was he doing? Mr. Lubin answered their unspoken question; for now he exclaimed in the loud voice of one who congratulates himself upon a discovery:

"I'm in a maze!"

Mr. Powley and Mr. Codd both heard the exclamation. They glanced at each other as if to say: "Well, that's quick work!"; but with the discretion of true scientific observers they did not venture to express an opinion yet, but went on their business after exchanging a few words about the look of the sky.

Each, however, had formed his hypothesis.

Mr. Powley understood Mr. Lubin's exclamation not in its literal sense, but as a metaphor. That is to say he supposed him to be stricken with madness, or at least loss of memory, and considering his behaviour the supposition seemed not unreasonable.

Mr. Codd, who was a little hard of hearing, had not caught the words so exactly. He believed Mr. Lubin to have cried out: "I am amazed!" Mr. Codd could put two and two together

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as well as any man in the village; obviously what had amazed Mr. Lubin was the Trott Monument.

That afternoon was spent by Mr. Lubin in threading the maze, and in the evening at the Floral Knot his conduct was discussed by a full house. Of course by now everyone had seen him at it, and everyone was agog to know what he was at. But Powley and Codd, who alone had been privileged to hear his exclamation, lorded it over the tumult like Plato and Aristotle, and soon the company was ranged into two schools of thought.

Was Mr. Lubin overtaken with madness, or was he overcome with surprise?

The Powleian hypothesis had the merit of simplicity and of probability; for what was more likely than that the stranger should have lost his wits? Thus had Sir Alfred Marsala, dancing among his statuary, reacted to the local soil; thus too the sunflowers and the everlasting pea. The Powleian hypothesis was in accordance with Wootton traditions, it was supported by parallel cases in the past. Moreover, everyone knew that Mr. Codd was deaf, so it was inherently more likely that the Powleian hypothesis preserved the exact form of Mr. Lubin's words.

Mr. Codd's theory involved a much greater stretch of the imagination, two stretches in fact: first, that Mr. Lubin was in his senses, and second, that there was anything surprising about the Trott Monument. With daring constructiveness, Mr. Codd overcame these two difficulties by going one stretch further. Mr. Lubin (he advanced) had been more than surprised: he had been shocked, shocked into righteous horror at the sight of the Monument; which well he might be, for it was a shameful object for any village green. Mr. Codd had more than suspected this himself, but he had locked his suspicions within his own bosom as being too lofty and improper to be shared with other men. Now, borne out by the independent indignation of Mr. Lubin,

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he would let them know his opinion of the Trott Monument; which was that it was nothing more or less than a heathen idol. Had it not, Mr. Codd enquired, a Roman inscription on it? We all know what those Romans were like. And then, lowering his voice, Mr. Codd asked whether the Trott Monument was not close to the grove? And they all knew what doings went on there. Well might Mr. Lubin cry out in horror at discovering an altar to Ashtoreth on a Christian village green.

The assembly was silent, for this view of things was too startling to be lightly pronounced on.

Mrs. Welkin was the first to speak. Her enquiry was a pertinent one.

If Mr. Lubin was such a pious man and found the Monument so shocking, what she wanted to know was, why did he spend the whole afternoon walking round the abomination as though he were in love with it?

Mrs. Welkin's question produced a temporary schism in the Codd party, for some intemperate enthusiasts for Ashtoreth rushed into the conclusion that Mr. Lubin wasn't as good as he was painted, in fact that he might have come to Wootton for no better purpose than to gloat over an improper object. But really this wouldn't hold water—Mr. Lubin was so obviously branded with every sign of goodness that the badness of his character couldn't bear a moment's scrutiny. And so they fell back to discussing whether he was mazed or amazed.

As for the truth of the matter, no one gave it a glance. Why should they? The maze had always been there, it was even cleaned out by the Vicar's gardener every now and then.

The gardener acted under orders; he didn't trouble himself. There had always been those old ruts round the Monument; why shouldn't there be? If they were anything, they were a phenomenon of nature, manifestations of some activity of the local soil in times long past.

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Meanwhile the tap-room grew hotter and hotter, and a bunch of flowers which the landlady had picked that afternoon and put in a jam-pot drooped limp and discoloured. And when closing time came and the company quitted the inn the air outside was only one degree less stifling. A few of the controversialists tried to keep up the discussion, standing in a group under the elm; but the utter silence and darkness of the night daunted them. There was thunder in the air, it seemed to be close above their heads as though it were nested in the dark unmoving bulk of the tree.

That was Friday. On Saturday it was as sultry as ever, and some clouds the colour of charred paper appeared on the western horizon. Mr. Lubin spent the afternoon in the maze; he did not walk about in it, however, he sat on a camp-stool making a water-colour sketch of the Monument, with a burdock leaf under his hat. The sketch was not a success. The Monument he washed in neatly enough, but there was a queer light which did not lend itself to water-colours.

On his way home he passed a knot of villagers looking at a gander. He stopped and asked them about the ruts, for he avoided using the term maze, thinking that it would not be understood. They told him that it was all said to be very old and that, except in very dry summers such as this, the ruts soon filled up with water. When they had given this information and finished it off with a few grunts they were silent, looking at him as though he were a great deal harder to account for.

Mr. Lubin felt abashed.

"They must think me a fool," he said to himself as he turned away, "and perhaps I am. But I have always liked anything old, and I should be pleased if I could solve the maze." And then he began wondering whether he could make a plan of it, and what would be the best way to set about it. It would be almost a surveyor's job to do it properly, he would need measuring tapes

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and a number of little pegs. Yes, that would be the way, with tapes raying out from the centre to the circumference, dividing it into slices like a cake. Then by measuring and drawing each slice he could put the drawings together, and the secret of the maze would be his. That was one way. Another way would be to walk about in it until his feet stumbled on the solution. It was hard to remember which way he had come, which turnings he had taken . . . . A clue, a silken thread such as Ariadne gave to Theseus, that was what he needed. He could hold the ball in his hand and pay out the thread after him. A rose-coloured thread would show well on the grass . . . .

That night Mr. Lubin dreamed he had unravelled the maze by turning to the right when he came to a large plantain. He woke eager to put his dream to the test; as he passed the Monument on his way to morning prayers he gave it several longing glances, and not even the serious and important sensations of attending a new church could keep his thoughts from wandering round it.

In spite of the heat (for now it was hotter than ever, and the clouds, no longer like charred paper but swollen and reddish-purple as ripe figs, covered the western heavens almost to the zenith), Mr. Lubin set out for the maze immediately after lunch. Rather to his surprise he saw a number of people gathered there, looking at the Monument. But he was not to be turned aside by a little attention, and he went boldly forward, whereon they retired a short way and feigned to be admiring the paeonies in the sexton's garden.

But though they might retire, the villagers of Wootton had no intention of quitting the field, and when they saw that Mr. Lubin was well into the maze they crept softly back again and stood round about, watching him. And more and more people came, some through the grove, some noiselessly over the green, some even along the road from Mindon and Cowley, for the

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news of the Wootton wonder had spread far and wide; all dressed seriously in their Sunday clothes, all with their faces arranged into looks of impassivity. Thus one by one, or in little groups they came, and scarcely greeting each other they ranged themselves round Mr. Lubin and the Monument, waiting to see what they should see.

On Mr. Lubin they looked with dispassionate curiosity, but when they looked at the Monument they frowned. For now there was scarcely one among them still holding to the Powleian hypothesis, the darker doctrine overshadowed their minds. Mr. Codd's eloquence had done much to persuade them, and what is terrible and fanatic has a natural empire over the thoughts of these fen-dwellers, whose forefathers were ruthless alike to persecute and to endure persecution; but it was the weather that had settled it; with a thunderstorm brewing for three days above their heads, with a sky like painted brass and the scorched landscape looking haggard with fear, the villagers of Wootton were compelled very naturally into the opinion that there was an abomination in their midst. Nothing could have been more exciting, but it was also a little painful, for no one could hold himself securely blameless in the matter; even the most austere chapel-goer had, as it were, countenanced the abomination by never suspecting how abominable it was, and as for those who had had dealings in the grove—well, it was being brought home to them how wicked such dealings are. But now, as the minutes passed by and still Mr. Lubin continued to pace round and round the Monument, and still the clouds mounted above the trees, and still the watchers stood motionless and silent, waiting to see what they should see, all individual fears and speculations were fused into one enormous communal anxiety, a kind of delighted dread.

At a quarter to four, just after the church clock had struck, a low peal of thunder was heard. The villagers glanced upward:

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the storm was imminent now, for the cloud was right overhead, as dark as a dragon, and a cold air stole from under its wings. Again the thunder sounded, much louder this time, and before it had ceased there was heard a great hooting and resounding as three charabancs containing an excursion from Bedford passed through the village. The charabancs stopped. The excursionists had noticed the crowd on the green, and whether it were a fight, an accident, or a cricket match, they were not going to miss the fun. Laughing and talking in loud gay voices, the excursionists streamed across the grass and joined in the circle of watchers. By nudging and jostling they soon made their way in, and saw Mr. Lubin walking in the maze.

"What is it?" "What's he doing?" "Is it a bet?"

No one answered them, no one even looked at them, and as for Mr. Lubin, though they called to him with many remarks, most of which were insulting, he did not even turn his head.

For Mr. Lubin was past speech now, almost past thought. His situation was horrible to him, and yet he could conceive no possibility of escape, for his body was cowed with fatigue and his mind was all in a confusion. He felt like the beast that, wearied out, sinks trembling down to death in the ring of its tormentors, flogged to death by their pitiless glances.

But still the excursionists continued to call out: "What's up?" "Damn it, what's up?" "What's the old blighter doing?" "Is it a bet?"

And suddenly the sky, the air, the earth itself, was rent open by a blinding flash, a flame that scorched on their faces and buried itself in the ground. And noiselessly before their eyes, for no sound could be heard above the clang of the thunder, the Trott Monument split in two and fell ruining down into a shapeless heap of stones.

God had spoken. He had sent fire from Heaven and the Wootton abomination was no more.

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Mr. Codd shouted out: "It's dead! It's dead! Glory Hallelujah! Hurrah!"

And all the villagers, kindled by his example, began to cheer and cheer again and again, and the excursionists cheered too, and made cat-calls, the whole green rang with the sound of cheering; and though the storm raged over them, and though a drenching rain hammered them from the cloud, everyone continued to stand round the ruins of the Trott Monument, cheering and shouting as though they would never leave off.

The uproar was heard by Mr. Slumber, sitting quietly in his study. Mr. Slumber prided himself on being a rational creature, he had not gone to the window to look at the storm, as most of us would have done, but continued to read *The Decline and Fall of the Roman Empire*, frowning a little because the room had grown so dark. But the cheering did what the voice of the thunder could not do: it made him lay down his book and return from Constantinople to Wootton.

"I pretend to be a historian," he said to his cat; "and yet I care nothing for what is going on in my own village."

Having thus justified himself in his own eyes, and perhaps in the cat's eyes too, he found his umbrella and walked out into the storm.

The cheering continued, though with less conviction, for the rain was watering it down. Three empty charabancs stood on the road; they were open charabancs, and pools of water were collecting on their seats. Mr. Slumber walked past the charabancs and came in sight of the Monument, or rather of the crowd which surrounded the place where it had stood. They were all talking and waving their arms, and Mr. Slumber surveyed them with the smile of a rational creature, for there was not an umbrella among them.

He came closer, he recognised Powley. "What is it?" he asked.

"Oh, sir, what a sight you've missed!"

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There was a strong smell of burning; Mr. Slumber saw the heap of blackened stones and guessed what had happened. But he could not account for the high spirits that all these very wet people were in. On every face he saw looks of excitement and ravenous joy. He questioned Powley, but could get nothing from him but exclamations, and thinking to himself: "The mob is always the same. Whether Rome burns or a village monument they will warm their senses at the blaze," he was about to turn away, when he noticed a small dejected figure sitting on the ground quite close to the Monument and seeming to take no part in the general hubbub.

Mr. Slumber elbowed his way through the crowd. He approached the seated figure, and bending over it said gently: "I hope you are not hurt."

Mr. Lubin started and turned his face towards the voice that spoke him friendly.

"My eyes," he said; "something has happened to them. I am blind."

Mr. Slumber helped him to rise. Holding him closely, indeed almost carrying him, he guided Mr. Lubin away. Immediately the crowd came about them, asking questions and offering to help. Mr. Slumber gave them a look or two, and they drew back ashamed.

"It often happens so," said Mr. Slumber, speaking comfortably to the trembling Mr. Lubin; "but the loss of sight is only temporary, perhaps only for a day or two."

"I hope so. I'm sure you are very kind," answered Mr. Lubin, stumbling over the maze. "But I feel as though I were blinded for life."

Mr. Lubin was right. He was blinded for life; but that was not for long, since on the following morning he died.

There was an inquest, at which Mr. Slumber was highly commended for his humanity; and after the inquest there was

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a magnificent funeral, attended by all the villagers, three representative excursionists, and Sir Alfred Marsala's confidential man, who brought a broken column made of grey moss and white carnations.

Mr. Slumber also attended the funeral. He did not go to church as a rule, but in the short time allowed him for making Mr. Lubin's acquaintance he had grown extremely fond of him, and he did not like the idea of him being put into the ground without a single friend to stand by and see fair. Being unused to Christian rites Mr. Slumber listened attentively to the funeral service. One sentence from it made a great impression upon him; it rang in his mind as he walked homeward alone, and as he sat drinking tea in his garden (for the air was exquisitely fresh after the storm), and eating white currants in the shade of the mulberry tree.

"We therefore commit his body to the ground; earth to earth, ashes to ashes, dust to dust; in sure and certain hope of the Resurrection to eternal life, through our Lord Jesus Christ."

A strange thing, thought he, that Mr. Lubin thus firmly and deeply planted in the local soil should rise again, no longer a small, subdued middle-aged gentleman, but a blessed and immortal spirit. More strange (if true) than any other of the Wootton rarities—the sunflowers even, or the everlasting pea, the horse-radish or the vegetable marrows.

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SPECIMEN OF PASTONCHI TYPE

EIGHTEEN POINT

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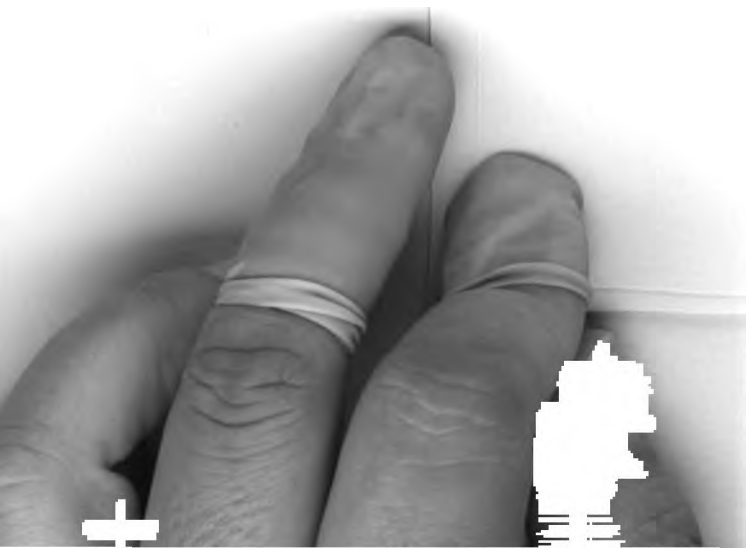

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THE NEW HELLENIC. Designed by Victor Scholderer, and cut by the Lanston Monotype Corporation, Ltd., London. 12- and 18-point.

A ceremonial greek could not but be influenced by Robert Proctor's *Otter* (1903), that was based upon the same greek of the Complutensian Polyglot of 1514, which was the *terminus a quo* of Mr Selwyn Image's fount which appeared in 1894. The Proctor type was a sure advance upon his original and Mr Image's type, and with the present attractive specimen before us we find it hard to resist the impression that Mr Scholderer has surpassed his predecessors, not excepting the handsome Wiegand type of the Bremer Presse. The *New Hellenic* is not so original a fount as the latter, being based as to lower case upon a fifteenth-century Venetian face ascribed to Giovanni Rosso (Rubeus). Mr Scholderer has added a set of capitals of his own design, and the type of the appended text of *The Piping Fisherman* is the result. As may be seen, it is a singularly handsome fount of great legibility and distinction. Though, by intention, it is constructed for what we have called 'ceremonial' use, it bears itself by no means awkwardly in association with roman, as may be seen from the Oxford Public Orator's lecture, *Isocrates* (Oxford, January 1928), where it appears with Imprint roman and italic. It remains to be said, however, that our general printing still has need of a greek which shall sort agreeably with the romans and italics we are bound to use. We require an upright Caslonised fount which, in use as citations or extract matter, shall be no more conspicuous in the page than is the italic.

MEIDOORN. Designed by S. H. de Roos and privately cast for De Heuvelpers, Hilversum, Holland. 16-point Roman.

In reviewing any type destined for general printing by different houses, in other words a "trade" type, the first and almost the only question that need be asked is, Does it read easily; does it make the minimum resistance to the hurrying eye, and thus convey thought with the utmost clarity? All our text types can, and should, be so judged, for imperfections in form do damage not so much because they are unbeautiful shapes as because they obstruct the vision. But there is another kind of printing, and another sort of type made for it, for which this pragmatic standard may be considerably relaxed. The mediaeval burgess laid the foundations for the ethics and standards of our modern workaday world: but we do not judge the mediaeval noble by those

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standards. Nor in the case of the so-called private press, that rarely surviving aristocrat of printing, can we put up unassuming legibility as the first criterion of success. The reason is that the "private" press seldom does, and never should, print the sort of book that can be picked up and read at a sitting. Ordinary publishers can do that better and at less cost. Presses like those of Mr Hornby and Mr de Roos no longer exist, as they did in the 'nineties, to provide the lively aesthetic leaven whereby the trade edition could be raised. They have attained that object, and now they exist (if at all) in the glorious backwaters where certain kinds of books are still thought worthy of a form that is precious, magnificent and—scarce. This sort of book may be written out; or it may be printed in a type that borrows more freedom from the pen stroke than we would dare use in ordinary editions. Meidoorn is an excellent example of this freer type.

A first inspection of the lower-case shows a profound influence of the pen stroke, not only in actual structure (the serifs, the g, etc.) but also in the angle at which the weight is distributed, which does not vary even in the lower-case o. Meidoorn is a more nervous, and in its seeming irregularity a more sophisticated, type than any Mr de Roos has previously designed. The disposition of the base serifs and the slanting terminations of p and q are ingratiating. The capitals seem to have far less affinity with pen forms. They have the epigraphic delicacy so often reflected in incunable capitals—slab-top M (but it is narrower here) and A, and an L, E, etc., which reveal not unpleasantly the use of the tool. The Q and R are not wholly satisfactory.

The purpose of a type like Meidoorn is well shown in such a page as the Heuvelpers has printed for this number. The large and rhythmic lines of Virgil can well stand printing of such rich colour and faint unfamiliarity. No one wants to gulp down stately poetry as he would a novel by Sax Rohmer. The "reading time" of this specimen is appreciably longer than the same text would be in 12-point Caslon; and a very good thing it is, that we should be invited so to linger. A page in sacerdotal vestments reminds us that we are not in the market but in the temple. A clumsy letter, an over-weight capital or disproportionate serif, would certainly mar our pleasure; but no such palpable inconsistency appears in Meidoorn. The letters combine well, and as the eye traverses them, not too nimbly, one is reminded that a good privately-owned type can still evoke a selfish and peculiar satisfaction.

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QUID faciat lætes segetes, quo sidere terram
Vertere, Mæcenas, ulmisque adjungere vites
Conveniat: quæ cura boum, qui cultus habendo
Sit pecori, atque apibus quanta experientia parcis,
Hinc canere incipiam. Vos, o clarissima mundi
Lumina, labentem cœlo quæ ducitus annum,
Liber, et alma Ceres; vestro si munere tellus
Chaoniam pingui glandem mutavit arista,
Poculaque inventis Acheloia miscuit uvis:
Et vos agrestum præsentia numina Fauni,
Ferte simul Faunique pedem, Dryadesque puellæ:
Munera vestra cano. Tuque o, cui prima frementem
Fudit equum magno tellus percussa tridenti,
Neptune: et cultor nemorum, qui pinguia Ceæ
Ter centum nivei tondent dumeta juvenci:
Ipse nemus linquens patrium, saltusque Lycæi,
Pan ovium custos, tua si tibi Mænala curæ,
Adsis o Tegeæe favens: oleæque Minerva
Inventrix, uncique puer monstrator aratri,
Et teneram ab radice ferens, Silvane, cupressum:
Dique Deæque omnes, studium quibus arva tueri,
Quique novas alitis non ullo semine fruges:
Quique satis largum cœlo demittitis imbrem,
Tuque adeo, quem mox quæ sint habitura deorum
Concilia, incertum est; urbisne invisere, Cæsar,
Terrarumque velis curam: et te maximus orbus
Auctorem frugum tempestatumque potentem

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This Specimen is composed in
MEIDOORN ROMAN
Designed for De Heuvelpers, Hilversum
by
S. H. DE ROOS
and printed for The Fleuron at
De Heuvelpers, Hilversum
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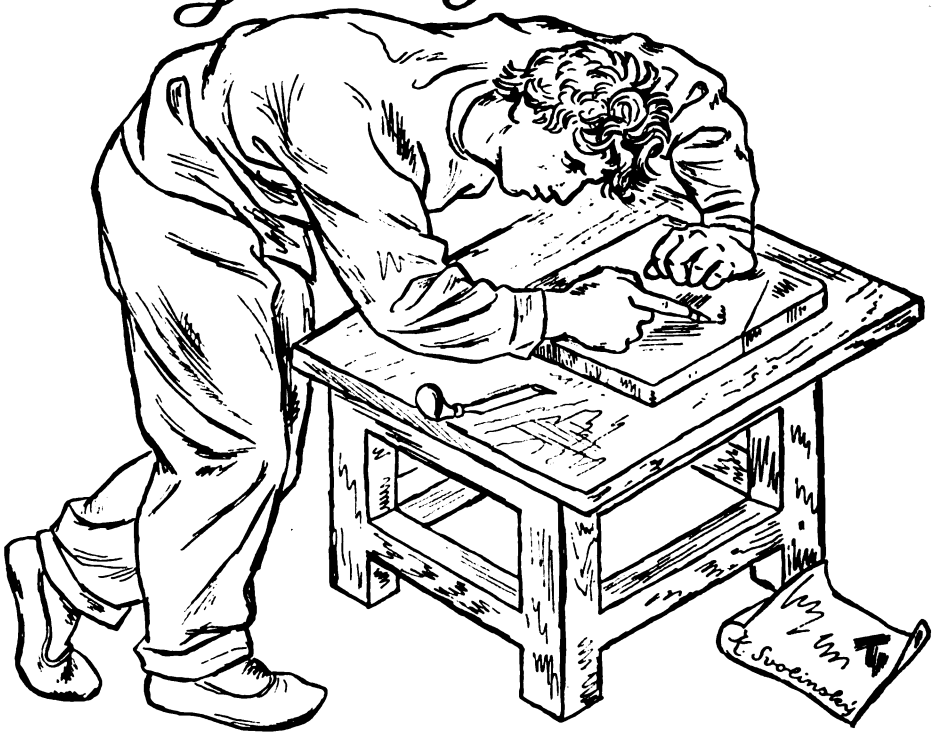

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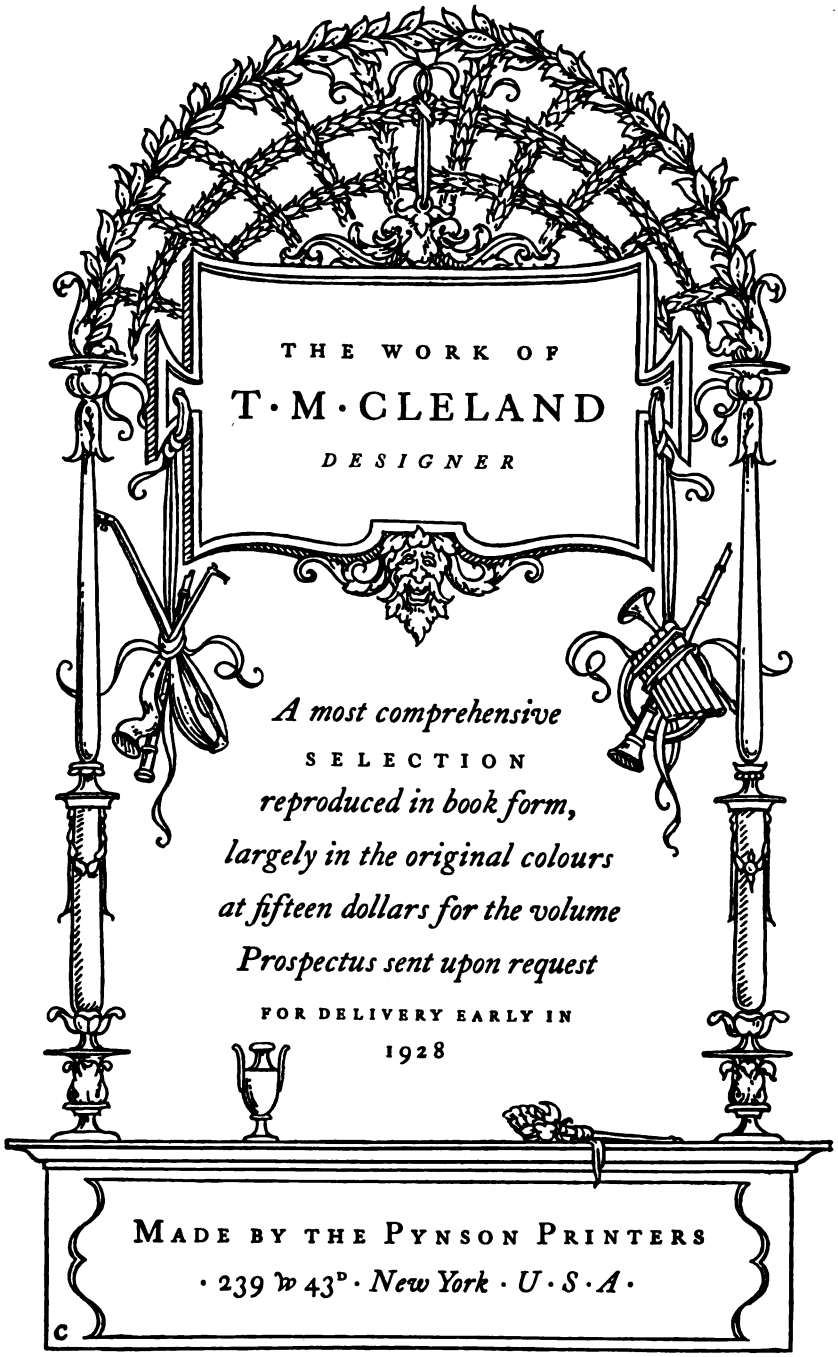

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THE ASS AND THE LAP-DOG

A FABLE OF LA FONTAINE

Englished by B. C.

To strain for an effect, not heeding
  Our limitations, means disaster:
  The vulgar boor can never master
The art of aping men of breeding.
How few by Fortune are equipp'd with charms
Enough to make the world fling wide its arms!
Leave to these fortunate the world's subjection,
  Nor imitate the Ass, who in the fable
  Thought by a fond caress he might be able
To fawn his way into a Man's affection.
" 'Tis clear," he thought, "the thing to do.
  That wheedling lap-dog, if you please,
  Sits like a comrade on the knees
Of Master, and of Mistress too:
Need I have blows the whole day through?
What does he do? He gives his paw;
  Almost at once the cur is kissed.
I've but to imitate him. Pshaw!
  What opportunities I've missed!

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This worthy thought in mind, the Ass perceives
His master smile; straightway he tumbles
Across his knees; a grimy hoof upheaves
And with it amorously fumbles
His face, and as a mark of honour brays
A tender anthem in his master's praise.
"Alack! What kisses! What a song! Alack!"
The master cries at once: "Ho, Whipping-Jack!"
The Asses tune is chang'd, his manners mended...
The comedy is ended.

[*Composed in 13½-point "Monotype" Fournier*]

ALPHABET

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desire to draw the attention of readers of the Fleuron to the advantages of collotype as a reproduction process. It should be mentioned that the Editor of the Fleuron persuaded a well known Paris publisher to write the following lines on collotype and its problems.

ON COLLOTYPE

Collotype is the process by which a print is made upon paper with ink from a gelatine surface, certain portions of which retain the oil in the ink while other portions reject it. Shades and intensities of tone are obtained by preparing the gelatine surface in such a manner that the oil is retained in a greater or lesser degree. As it makes no difference to a piece of gelatine, or to the roller which inks its surface, whether it is fed with red, blue or yellow ink, it is possible to print collotype in colour. All that remains to be said of the actual nature of collotype is that it is a wayward process, peculiarly sensitive to the degree of humidity in the air at the time of printing and to variations of temperature; and that it is heir to all the ills of photography. It is thus one of the finest barometers to what may be called the craftsman's will to quality — an element which affects all departments of printing.

Publishers are too often equipped with opinions, too seldom with profound technical knowledge, of the various kinds of graphic processes. As a rule they incline to favour collotype merely because images printed by this method do not show the screen, which is the distinguishing mark of process work. Those of a more aesthetic turn realize that the dull surface obtainable in collotype upon a matt paper is more desirable than the too luminous impressions upon shiny paper resulting from the use of tone blocks. It all depends what effect the publisher wants to produce. If he wants to give the appearance of scientific precision to a plate showing, say, metallic archeological objects, he is apt to depend upon

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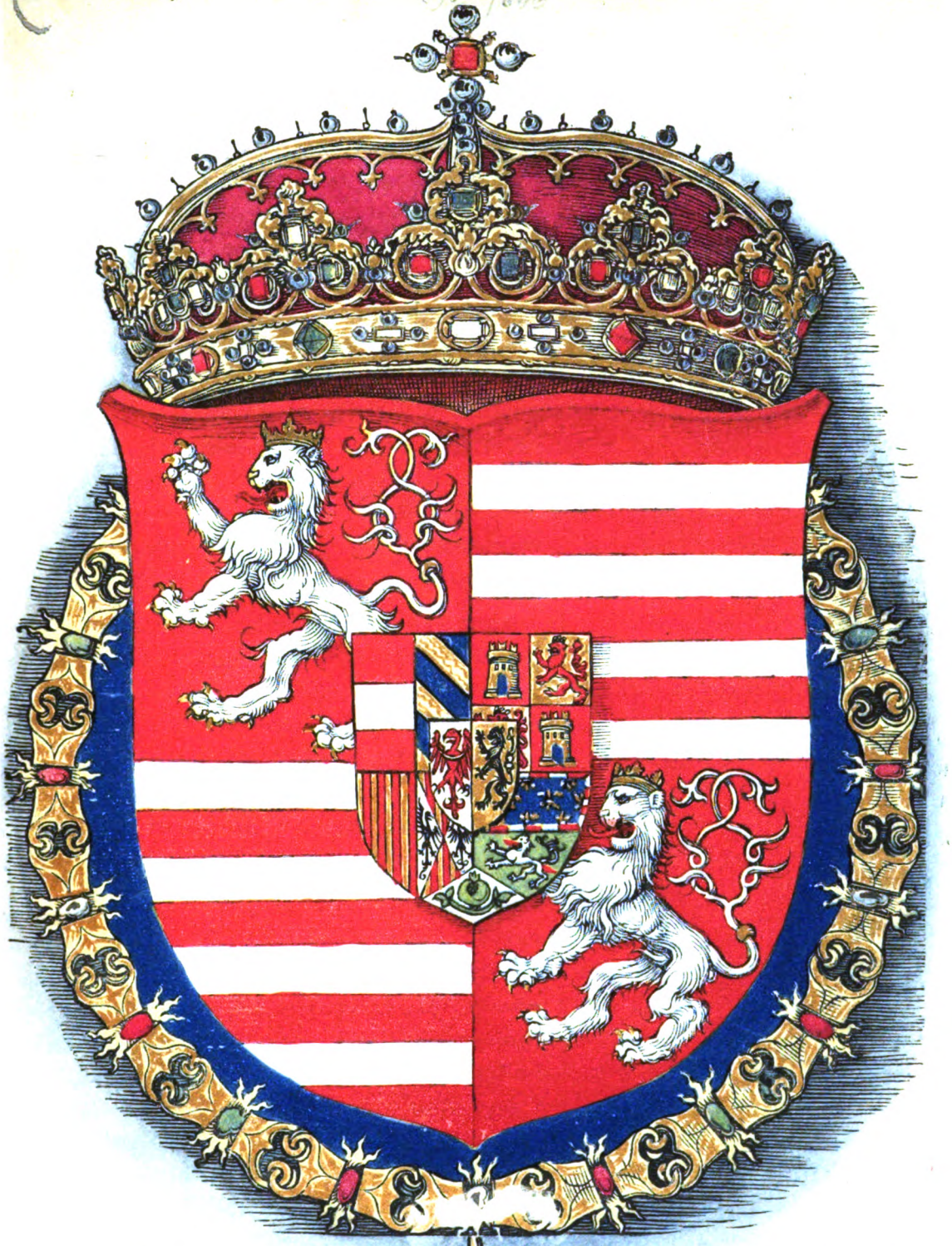

Etliche vnderri cht/zu befestigung der Stett/ Schloß/ vnd flecken.

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well-printed half-tones which at least give the illusion of cold accuracy. If, on the other hand, he wants the supposedly "artistic" effect of mellow vagueness, he is too apt to rely on poorly printed collotype and to think of this as the most useful field for the medium. As a matter of fact collotype is of equal value to scientists and beauty-lovers, for the collotype is exact in that the element of graphic interpretation is reduced to a minimum. A half tone reproduction is not merely the result of a series of photographic exposures; it is also an interpretation, in terms of dots, of what is to the human eye a matter of light and shade, in terms of masses. Collotype is subject to the interpretation of the camera: but it expresses light and shade in the printed image in terms of masses. Thus we may say that on the visual side collotype is a more direct method of reproduction and therefore less interpretative than half-tone work or such highly interpretative processes as photogravure, both flat and rotary.

The process seems relatively simple; but unexpected reasons account for the difference in collotype plates produced in different countries. A Frenchman who had printed an edition upon the finest German collotype machine, commented on the result with the remark that the best French vines, planted in German soil and grown beneath the self-same sun, produced a beverage unfit to drink; while French-grown wine from the same plant was of a quality which few connoisseurs were even fit to appreciate. Without presuming to question the analogy, we must confine our explanation here to the print room as far as possible.

It has been shown that collotype is a capricious process; it follows that the innumerable operations involved, however simple each one may be, require a most scrupulously scientific and cold blooded efficiency of execution. This explains the adequacy of German methods of craftsmanship for such a task. It may seem fanciful to invoke differences in national temperament to account for varying results; but it would seem that psychology as well as barometry must be considered in so delicate a process. The French collotyper, for example, tends to work as an artist, the German as a scientist. The former can often coax a good-looking result out of an inferior negative, even with faulty machines or paper, by relying on his amazingly skilful fingers and keen eyes. The German is apt to leave nothing to chance, whether of talent or disaster. He begins at the very beginning by producing not merely a fine photographic negative but a fine negative suitable for collotype, which is quite a different matter. He then proceeds to print with the best and most scientific materials upon a magnificent machine which is kept in scrupulous order, in a print room whose temperature and hygrometer measurements are controlled to a nicety. He prints upon paper which

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has never been touched by human fingers, never exposed to a single variation of temperature; upon a sheet which has lived, as it were, in the cold but scientific care of absolute efficiency. In this painstaking manner the German collotyper is earning an undoubted reputation for supremacy in craftsmanship.

The facsimile which accompanies these lines has received the critical approbation of Dr. Ernst Crous of the Preussische Staats-Bibliothek, Berlin. It is the production of a firm which possesses not only the finest equipment but a staff of rare efficiency, and has moreover the good fortune to number among its directors men of such artistic sensibility as has resulted in the now world-famous facsimiles of the Marees-Gesellschaft, reproductions of such perfection as to impose the necessity of blind-stamping each print in order to reduce the operations of dishonest art-dealers to reasonable limits.

THE GANYMED GRAPHISCHE ANSTALT

BERLIN

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THE PUBLICATIONS OF

DOUGLAS CLEVERDON

THE BOOKSHOP

18 CHARLOTTE STREET

BRISTOL

The Bookshop of Douglas Cleverdon has tended to specialise in modern fine printing and book illustration; this tendency is naturally reflected in the books announced in the following pages, which will interest the connoisseur by reason of their printing and illustration. In these and in subsequent publications the texts will include both original and reprinted work; the typography will be entrusted to various presses of distinction; and the illustration will usually consist of engravings by artists whose reputation either is or possibly will be assured by the approval of the more critical. It is the aim of the publisher that the work of most of the finest English and Continental engravers should eventually be represented in this series, and thus become available at a considerably lower cost than is permitted by the purchase of single prints. For the collector who pursues beauty in her rarest guise, each edition will contain a few copies with original drawings, early states of the engravings, or similar amenities. Specimen pages may be obtained, as issued, through any bookseller, or direct from the

BOOKSHOP

OF

DOUGLAS CLEVERDON

BRISTOL

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THE RIME OF THE ANCIENT MARINER

In Seven Parts

I

An ancient Mariner meeteth three Gallants bidden to a wedding-feast, and detaineth one.

It is an ancient Mariner,
And he stoppeth one of three.
'By thy long grey beard and glittering eye
Now wherefore stopp'st thou me?

The Bridegroom's doors are opened wide
And I am next of kin;
The guests are met, the feast is set:
May'st hear the merry din.'

He holds him with his skinny hand,
'There was a ship,' quoth he.
'Hold off! unhand me, grey-beard loon!'
Eftsoons his hand dropt he.

The Wedding-Guest is spellbound by the eye of the old seafaring man, and constrained to hear his tale.

He holds him with his glittering eye—
The Wedding-Guest stood still,
And listens like a three years' child:
The Mariner hath his will.

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THE ANCIENT MARINER

by

S. T. COLERIDGE

With ten Engravings on Copper

by

DAVID JONES

Facing this there is shown a specimen page of a new edition of the Ancient Mariner. Unhappily, the margins of the page ($12\frac{1}{2}'' \times 10''$) have had to be reduced to fit *The Fleuron*; but enough remains, perhaps, to give an idea of the whole. The engravings will consist of two head-pieces and eight larger illustrations ($5'' \times 7\frac{1}{2}''$), which will allow David Jones full scope for displaying both the imaginative power and the instinct for compact design which have made his recent work so remarkable. The printing has been entrusted to the Fanfare Press; the type employed will be Baskerville. With some temerity, the publisher has incorporated in the text a few verses of great interest which Coleridge omitted in the revised second edition of the poem. It is hoped that their strange beauty, combined with their unfamiliarity, will justify the tampering with Coleridge's considered scheme.

The edition will consist of

10 copies, containing two sets of the engravings (one in first, one in final state), an original drawing, and an original copper-plate	£10. 10*s.* 0*d.*
60 copies, containing an extra set of the engravings in final state (these copies being printed upon hand-made paper and signed by the artist)	£4. 4*s.* 0*d.*
300 copies	£2. 2*s.* 0*d.*

Half of the edition is reserved for Mr Walter McKee, 25 East 10th Street, New York, to whom should be addressed all orders from Canada and U.S.A.

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THE PUBLICATIONS OF DOUGLAS CLEVERDON

GEORGE FARQUHAR

THE BEAUX STRATAGEM

A COMEDY

With Seven Engravings on Copper
by
J. E. LABOUREUR
&
An Introduction by BONAMY DOBRÉE

BRISTOL — DOUGLAS CLEVERDON
NEW YORK — DOUBLEDAY, DORAN & CO.
1928

The edition will comprise:

1 copy, containing two sets of the engravings (one in first, one in final state), and the original drawings	£31. 10*s*. 0*d*.
6 copies, containing two sets of the engravings (one in first, one in final state)	£7. 7*s*. 0*d*.
70 copies, containing a set in final state	£8. 18*s*. 6*d*.
(The above copies are printed on hand-made paper, and signed by the artist.)	
450 copies on antique wove paper	£2. 2*s*. 0*d*.

Half of the edition will be published in U.S.A. by Messrs Doubleday, Doran & Co. The English prices only are given; the English copies at 30, 7, and 3½ guineas have been subscribed, and orders can be accepted for the 2 guinea copies only.

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SELECTED ENGRAVINGS
BY
ERIC GILL

WITH AN INTRODUCTION *by* DESMOND CHUTE
and
A COMPLETE LIST OF THE ENGRAVINGS
from 1908 *to* 1927

This book will contain 120 engravings by Eric Gill, of whose eminence in the arts of engraving and book illustration it is unnecessary to speak. The engravings will be printed from the original copper-plates and wood-blocks, and will represent all periods of the artist's work; they will include his finest achievements in book-illustration, portraiture, book-plates, and single prints. The frontispiece will be a self-portrait of the artist, engraved on wood for this book. The introduction is by Desmond Chute, who combines considerable technical knowledge of engraving with a sympathetic appreciation of the achievements and aspirations of Eric Gill.

The edition will comprise:

10 copies on Japanese vellum, with an extra set of the engravings and various other items detailed in the prospectus: 8 copies for sale	£31. 10*s*. 0*d*.
80 copies on hand-made paper, containing an extra set	£10. 10*s*. 0*d*.
¶ All the above copies being signed by the artist.	
400 copies	£5. 5*s*. 0*d*.

As in the case of *The Red Shoes*, half of the edition is reserved for Mr Walter McKee, 25 East 10th Street, New York.

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HANS ANDERSEN

THE RED SHOES

with coloured wood-engravings by WILLI HARWERTH

their stiff collars and long black robes, all seemed to fix their eyes upon her red shoes. And when the pastor laid his hand upon her head and blessed her, she was thinking of her red shoes. The solemn organ pealed, the children sang in their fresh young voices, and the old precentor sang with them; but Karen thought only of her red shoes. In the afternoon everyone told the old lady that the shoes were red; and she said that it was wicked and irreverent, and that when Karen went to

Readers of the article on Dr Karl Klingspor in the fifth number of *The Fleuron* will no doubt be interested in this charming book, printed at Offenbach in the Grobe-Antiqua type of Rudolf Koch. The engravings (fourteen in number) will be coloured by hand.

The edition will comprise:

10 copies on hand-made paper, signed by the artist, containing a set of the engravings coloured, a set uncoloured, and an original coloured drawing	£3. 3*s*. 0*d*.
60 copies on hand-made paper, signed, & a set of the engravings, coloured	£2. 2*s*. 0*d*.
400 copies	£1. 1*s*. 0*d*.

Half of the edition is reserved for Mr Walter McKee, 25 East 10th Street, New York, to whom should be addressed all orders from Canada and U.S.A.

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ART AND LOVE

By ERIC GILL

WITH SIX ENGRAVINGS ON COPPER BY THE AUTHOR

BRISTOL · DOUGLAS CLEVERDON

1927

The edition is limited to 260 signed and numbered copies, of which 230 were for sale (200 at one guinea, 30, with an extra set of the engravings, at two guineas). It was considerably over-subscribed before publication; and is here mentioned only for the pleasure of reproducing the above engraving.

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THE FOURTH LIST

At rather long intervals, there are issued from the Bookshop lists designed for those who are interested in the beauty of books. The recent Fourth List, which can be obtained on application, contains examples of all the finest modern presses. Of particular importance are three Ashendene Press books, printed entirely on vellum—Spenser's *Faerie Queene* and *Minor Poems*, and the *Fioretti di S. Francesco*: a vellum copy of the Golden Cockerel Press *Troilus and Criseyde* of Chaucer, with Eric Gill's wood-engravings: the éditions de luxe of the Nonesuch Blake, Bible and Milton: and the Stratford Town Shakespeare, printed on vellum at the Shakespeare Head Press. In addition, there are a number of less expensive, yet still exquisitely printed books, and books with illustrations by some of the greatest living engravers. Various forthcoming books, such as the Shakespeare Head Chaucer or the Golden Cockerel "Canterbury Tales" (each on vellum or on paper), are described and offered for subscription at the published price. The list also contains some earlier books, notably a few in the Italic type of Arrighi of Vicenza, together with some type-specimens. Among a few first editions, the most interesting are the "Vita Nuova," with Boccaccio's Life of Dante, and a complete copy of "The Seven Pillars of Wisdom," with prospectuses and an autograph letter by T. E. Lawrence.

The *New York Times Book Review* commenced a graciously enthusiastic half-column notice of the Third List by urging collectors "to drop everything immediately and write" for it. Copies are still available, and might be of some use to collectors who are interested in modern French illustrators such as Laboureur and Laborde. Most of Laboureur's books are kept permanently in stock at the Bookshop. Examples of modern Continental printing (particularly books printed in the Lutetia type by A. A. M. Stols, and those printed in the types of Rudolf Koch at the Klingspor Press) are also usually available. It is always desirable, however, to see the books rather than to read about them; and if any collector should chance to be travelling through the city of Bristol, it is hoped that for half an hour he will break his journey to visit

THE BOOKSHOP OF DOUGLAS CLEVERDON
18 CHARLOTTE STREET
PARK STREET
BRISTOL

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A·D

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